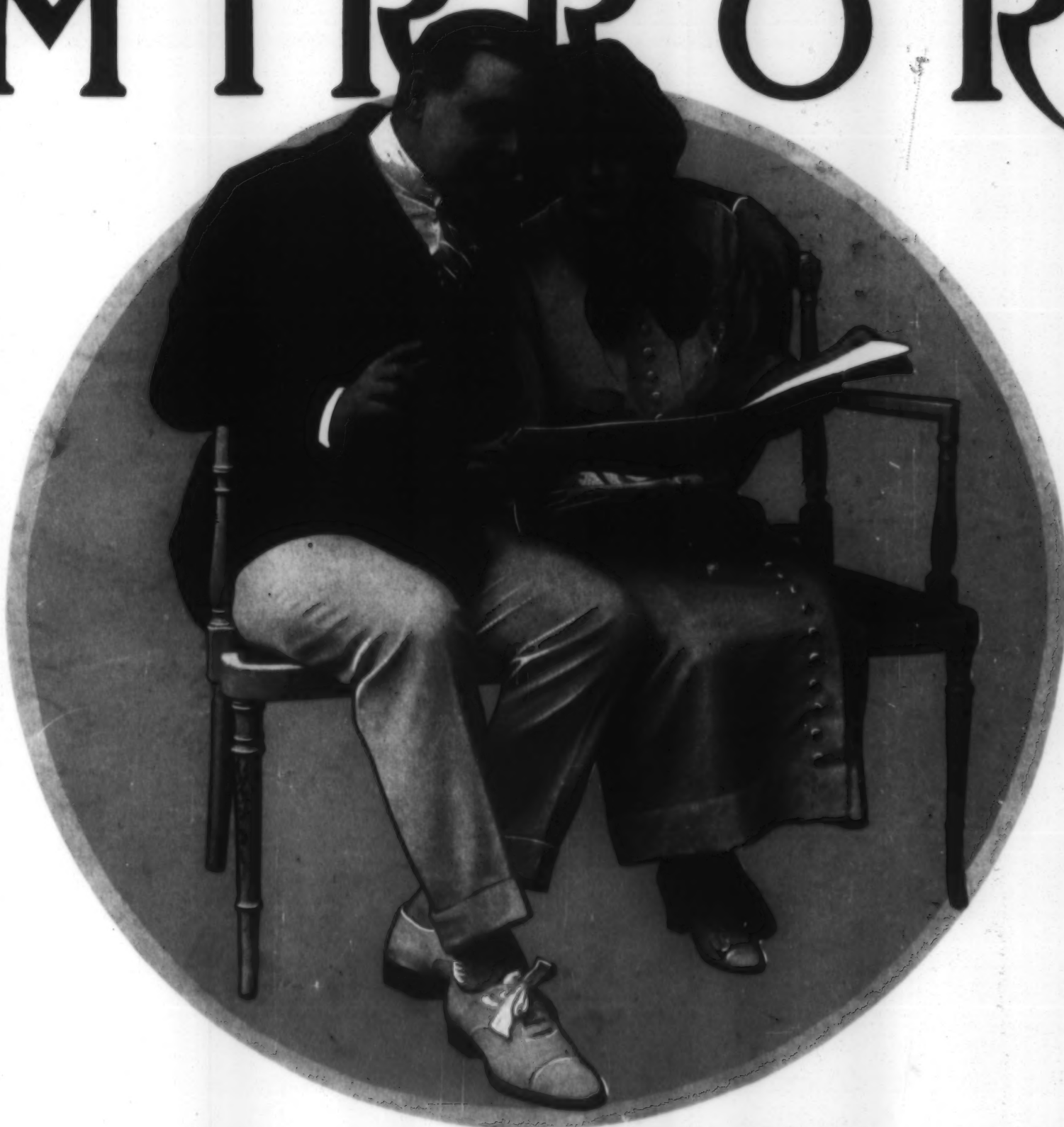


Musical Comedy vs. Grand Opera, by Anna Bussert

APRIL 24, 1912

PRICE TEN CENTS

THE NEW YORK
**DRAMATIC
MIRROR**



HENRY MILLER AND RUTH CHATTERTON

Next Week: Unrest in Drama, by Brandon Tynan



ALICE LINDAHL



HENRY HALL AND ALICE BRADY
IN LITTLE WOMEN



GAIL KANE



HENRY KOLKER

BERNICE GOLDEN
IN THE GREYHOUND

LOUISE WOODS

ROBERT MCWADE JR.

TWO TALENTED YOUNG ACTRESSES, AND TWO LATE WINTER SUCCESSES



THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879



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Figures for the Season

ALTHOUGH the wail went up in January that this has been a lean year for the theatre, one will not find any appreciable falling off in activity so far as New York is concerned. Excluding productions in French, German and Russian; excluding repertoire productions which were not expected to have long runs, and excluding the Hippodrome and the Winter Garden, which are in a class by themselves, one finds on casting up accounts that there were 120 productions up to the middle of April, ninety-nine of them being brand new, and the other twenty-one being either revivals or holdovers.

The fact that ninety-nine is a rather low number in comparison with former years is more than accounted for by the consideration that twenty-three of them have had over a hundred performances. Seven of them have exceeded two hundred performances, and four of these have exceeded two hundred and fifty. This seems to indicate that managers exercised more care than usual in their ventures.

Nearly half of the productions—forty-three—were dramas of one kind or another; then come twenty-seven musical attractions and twenty-six comedies. Besides this we had two satires and one pantomime. As usual, the preponderance of drama has been marked, both in premieres and in successes. Of the seven that passed two hundred performances, only one is a musical comedy and only one is a comedy. The others include a historical character study, a spiritualistic drama, a political melodrama, a spectacular drama, and a composite emotional and comic drama. The sixteen ranging between one hundred and two hundred performances consist of seven dramas to four comedies and five musical comedies.

The length of a run is, of course, not an absolute indication of profits, for six of the twenty-three have closed before the season ends, apparently because they have been worn out so far as New York is concerned. Three others are announced for closing soon, and six are on tour. That leaves eight on Broadway ready to brave the warmer weather which is approaching.

Since drama is naturally the chief output, it is interesting to see what sort of drama we are treated to in the forty-three new productions. Friends of worthy art will be pleased to learn that IBSSEN and his disciples have left a decided stamp on the theatre, for eighteen plays have attempted to offer serious commentary on life. Next comes the former staple of the stage, the romantic drama, with sixteen representatives. The predicted revival of melodrama has made little headway, for there were only six of that class. Historical and poetical plays end the list with two and one, respectively.

Although on the whole productions have been made rather more carefully this year than last, it must be reluctantly admitted that less than half of them have been really worth the attention of the casual public. Managers who have made fewest productions have had the greatest percentage of successes. Quantity, as usual, does not go hand in hand with quality, and the public appears to realize this without any thoughtful analysis.

Producers might save themselves a deal of confused exertion if they would stop to ponder on this phenomenon. Undoubtedly the ambition to spread their efforts over a wide area has been the death warrant for a number of estimable plays which needed only proper attention to make them profitable investments.

Henry B. Harris

IN the melancholy death of HENRY B. HARRIS the American drama loses one of its most consistent and enterprising patrons. Although he never posed as the champion of the native author, he rarely, either through

design or accident, imported his offerings from Europe. Certainly his recent dramatic successes were, without exception, the works of American playwrights.

MR. HARRIS also had the courage of his convictions, for *Strong Heart*, *The Lion and the Mouse* and *The Third Degree*—with which his name is probably most often associated—each opened up a new theme and won the flattery of imitation. These plays, moreover, had been refused by other producers, who could see nothing in their possibilities. Because a given subject had not been successfully treated by previous writers apparently never seemed to MR. HARRIS a sufficient reason for refusing to consider it.

Some of his less successful productions indicate the variety of his understanding and the sincerity of his desire to advance the American theatre. Among them was *The Christian Pilgrim*, a dramatization of "Pilgrim's Progress," which pleased an intelligent, but, unfortunately, limited, clientele. Another delightful play which could not find its public was *The Scarecrow*, a whimsical fantasy based on one of HAWTHORNE's short stories. His most unusual production this year, *The Cave Man*, whatever its defects as a drama, was at least a brilliant satire on contemporary life. In common with the others, it shows MR. HARRIS's readiness to try the new.

Another novel venture of his was the *Folies Bergere*, which attempted to combine the somewhat incompatible diversions of the dinner table with the distractions of the music hall. After two seasons this plan succumbed and the building was converted into a theatre. The failure, however, left its mark on Broadway in the impetus given to the cabaret shows in neighboring restaurants.

His importance in the theatrical world is indicated by the fact that he owned or controlled four New York theatres, and that in each of them has been produced at least one success this season.

In spite of the influence which he had won by his own efforts, MR. HARRIS remained a man of whom one hears only kindly words both from his business associates and from his personal friends, and that makes his taking off the more grievous.

Just what effect his death may have on the theatrical situation cannot be foreseen. Certainly the American dramatist with new ideas will not find a producer more willing to introduce him to the public than was HENRY B. HARRIS.

Spring Straws

STRAWS from the smaller cities and towns throughout the country indicate that the wind is blowing in the direction of musical comedy this Spring. Theatres formerly occupied by stock companies with dramatic repertoires are one by one announcing that drama will be superseded by light musical productions. If preliminary reports furnish any basis for computation, the musical companies this year will nearly double the number at the corresponding time in 1911.

Probably few patrons will be inclined to quarrel with this policy, for Summer is highly appropriate for such easy entertainment—easy, that is, for the audience. Furthermore, this new impulse will provide employment for a larger number of performers than would a repertoire of farce and comedy, such as formerly prevailed.

Possibly managers feel that the suitable farces and comedies have been worn threadbare. If so, they will find a plentiful supply of musical comedies worthy of being revived. If this movement results in a renewed demand for genuine comic opera, which many optimists profess to scent in the air, it will be performing a real service to the stage.



THE USHER



HOMER B. DAY offers the following business-like remarks on the calling of the road agent:

What is an advance agent? He is a "Jack-of-all-trades." And must necessarily be so.

A modern agent must not only know how to write interesting stories and fetching advertisements, but he must be able to "plant" his matter in the newspapers. In this essential he must be a specialist.

The day of simply decorating windows and billboards with printing and running a few stereotyped notices, together with a small display advertisement in the local papers heralding the advent of his attraction has passed. He must now resort to more intelligent means to lure skeptical theatrical patrons to the box-office.

The agent must be a good business man with a knowledge of typewriting and bookkeeping, and be able to write from five to fifteen letters every night in almost as many minutes. He must be a good financier and grasp every opportunity to save the management money.

He must be a good "railroad man" and know his territory. He must know the most direct route from town to town, and secure "short-line" mileage for his company if the longer movement is to be made. He arranges for baggage and sleeping cars and coaches, and sees that they are to go on trains that will get his people in town in time for the performance.

Railway passenger agents are prone to itinerant theatrical organizations on accommodation trains if possible, and here is wherein the agent can make it unpleasant for the "troupe" if he feels so disposed. But he invariably arranges the best train service possible from a sense of personal pride.

An inviolable rule of the agent is never to take anything for granted.

An instance of an oversight on the part of an agent came under my observation this season where an organization numbering forty people and carrying two baggage cars was making a night movement. The train had been held one hour, and when the members of the company arrived at the depot every seat in the day coach was occupied, and as there was no time to arrange another car, those who had not reserved a berth in the special sleeping car had either to stand or to sit on the sides of the seats through an all night's run.

The agent had been assured by the city passenger agent that there would be plenty of room in the day coach for all who did not want to pay for a "sleeper."

Another incident attributable to the agent's laxity in transportation arrangements: In this case the conductor had no orders to "pick-up" the baggage car and would not haul the same without instructions from headquarters. As there was a green treasurer back with the company some fifty people were left standing on the depot platform of a little junction, and a Christmas matinee which had been practically sold out was lost, all because the agent had taken it for granted that the initial line had taken up the matter and arranged with its connecting line for the through movement of the company.

With over three hundred thousand human beings in the amusement field, the wonder is that not more consideration is shown theatrical organizations by railways, hotels and transfer companies in Uncle Samuel's provinces.

An agent must know printing and be able to lay out stands to fit the different sized billboards for the billposter. He must be able to make fast friends. He must be a good student of human nature, and his intuitive faculties must be largely developed. He must always be in a hurry, but never let it appear so. He must be a thorough diplomat. He must keep his temper under any and all circumstances. He must use every legitimate means to advertise his attraction, and he must have a certain strength of character to combat the petty grafting that is to be met with everywhere. In fact, he must be able to make all arrangements prior to the appearance of his company.

The foregoing are some of the qualifications of a good man ahead, and by no means fully enumerate the requirements of the position. Managements with a score of interests cannot devote much attention to their individual attractions, and on their business representative they rely for a safe and sane administration of the business affairs of the company.

From the time an agent sets foot in his opening town when he sends back word that he has arrived there, his whole mind is centered on how to boom his attraction, how to get it before the public, doing nothing to break that chain of thought from the time he starts out until the close of his season.

Believe me, the up-to-date agent even denies himself all reading and intellectual pursuits while on the road, lest he neglect some little detail inadvertently. As a consequence his last thought in leaving a town is, "Have I forgotten anything?"

While in advance of an attraction playing leading provincial cities several seasons ago I negotiated three weeks of one-night stands, with jumps averaging two hundred and fourteen miles a day, including Sundays. Just a phase of tall hustling in the tall timbers.

Much has been said pro and con the agent. Statistics, however, show that there is not a professional

theatrical advance agent behind prison bars to-day. No other calling in the United States can say as much.

The salaries of agents and business managers are steadily increasing, owing to the greater demands upon the ability and resourcefulness of the business executor in advance, and as a consequence a better class of newspaper men are being drawn towards the profession.

An honest view of the practical road attraction cannot ignore the advance agent.

Alike for praise or blame, he is an important factor in the life of the "commercial" theatre.

The most significant fact about it all is that the day of the agent is dawning.

Thus the *factotum in facto* is important.

Don't you think so?

Dramatic art is thriving in Chicago. The latest evidence consists of an all-night theatre for the amusement of those who are too industrious or too sleepy to attend to amusing themselves at more rational hours. Should this fad for continuous theatrical productions continue unabated, we may soon expect a time when a conscientious critic must sit in one chair from the beginning to the end of the season, writing as he watches the stage. Refreshments will be brought to him, and slumber will be dispensed with or else a schedule of relays will be arranged. A critical marathon might add zest to the game to see which scribe could hold out longest.

Nazimova asserts that much as she admires Shakespeare, she is inadequate to the impersonation of Shakespearean heroines. Their breadth and grandeur are unsuited to the talents of an actress who works in miniature. In her own words, Nazimova explains:

"I love to read Shakespeare. I love to see him played. But Shakespeare's women are not for me. We do not belong to each other. Ibsen's women are near to me. When I play Ibsen roles I see them; I feel them; I am the character. Shakespeare's women are human enough, but they do not enter into my life. I am not able to give them the big scope they require. Shakespeare, like Michael Angelo, painted with a big brush. The roles are so tremendous they crush me."

The English Dramatic Association of Princeton University revived Christopher Marlowe's *The Jew of Malta*, at Princeton on April 17, and subsequently at the Princeton Club in this city. T. Q. Beesley played the title-role, while others prominent in the cast were L. M. Cook and M. A. Spencer. A scene from the revival is shown in the picture below.



W. H. N. R.

R. C. Wilcox

G. B. Stockton

A. C. Robinson

H. A. Barry

D. B. Fullerton

T. Q. Beesley

THE JEW OF MALTA, REVIVED BY THE ENGLISH DRAMATIC ASSOCIATION OF PRINCETON



MUSICAL COMEDY vs. GRAND OPERA

BY ANNA BUSSERT



As a foreword I feel that I should explain why, in speaking of opera as produced in Europe, I omit the prefix "grand." In Europe opera is either opera or else it is operetta. "Grand" opera thrives only in America, and has grown to mean anything that is produced at any of the standard opera houses. This term is a misnomer, and has grown only because we have never taken the trouble to correct it. It will thus be understood that in speaking of opera the European equivalent of our "grand" opera is meant.

The question has frequently been raised, whether opera is not the only dignified career for an American girl gifted with a voice. "Comic" opera has long been regarded as the less desirable opportunity for a stage career. Having experience in "grand" and "comic" opera, as well as concert and musical comedy, I have no illusions about this matter, because the time is passing when a girl with a promising voice is compelled to go through the difficult and expensive ordeal of a European training in the smaller houses in Europe to establish her success as a singer. This is due in a large measure to the artistic improvement in our so-called musical comedies, I say "difficult" advisedly, and with sincere appreciation of the advantages to be thus gained, having spent much time in Italy and France, and with gratifying artistic results. But it is time the American aspirant for grand opera realizes the opportunities afforded by our modern comic operas or musical comedies. A practical illustration is afforded in an inspection of the remarkable cast engaged for the forthcoming revival of Robin Hood, a standard light opera by Reginald de Koven, one of our most brilliant composers. This cast is made up, almost exclusively, of members of the Metropolitan Opera company, who, only a few days since, were heard in this temple of music in the standard operas.

With operatic productions of the lighter order, such as are written by Reginald de Koven, Victor Herbert, Franz Lehár, Richard Strauss, and others, whose talents qualify them as "grand" opera composers, the American girl, ambitious for a career on the musical stage and sustained by the gift of a voice, need not go to Europe, but may find every opportunity at home.

The musical conditions in the United States are different from those existing in Europe. There opera is a part of the life of the masses. The production of opera has the financial support of the government, and until similar recognition is granted our operatic productions, we shall have no such public interest and patronage as prevails in Europe. In France, Germany, and Italy every small town has its season of opera, even though limited as to period and repertoire. There are seen laborers standing deep at the back of a little theatre drinking in the delights of La Bohème or Madame Butterfly for three hours or more. It is in such performances that the American aspirant has been wont to appear, affording her an opportunity for experience and perhaps such press notices as, duly translated and sent to the United States, impresses her friends with the idea that she is destined to supplant the present-day operatic stars. When the American public understand opera as the Europeans do then we shall witness the same interest in music that we now see given over to moving pictures.

For the reason that opera is not yet universal in this country, the musical education of the people has been due primarily to a form of entertainment that has been known to us as "comic" opera or musical comedy. In effect, it has been operetta, though not always of commendable quality. This is a natural



ANNA BUSSERT

condition as, first of all, these productions have been made in our own language, hence they are "understandable." Then, again, they possess many of our natural characteristics, sprightliness, and gaiety. All this appeals to youth, and our country is nothing if not young, having all the virtues—as well as a few of the faults—of youth. This has induced the most brilliant composers of our own country, as well as those of other countries, to turn their ability to light opera, by whatever name we know it. Walter Damrosch is the latest recruit to such ranks, his first light opera being prepared for production next season.

One of the strongest factors has been the recruiting of grand opera singers to the musical comedy field. This has naturally elevated the standard and brought it to a point where it may be most favorably compared with the best opera performances of Europe.

There is room for discussion as to whether the patrons of this form of entertainment go because they wish to be "entertained," reserving their funds for operatic performances at the regular opera houses when they desire music, or whether musical comedy is not really bringing musical performances to the serious attention of the public by reason of the higher grade singers and the better musical score. The demand is, first and foremost, for good music, and good music demands good singers. With the improved scores comes the demand for singers of merit, and that is the condition to-day. But good music and good singers are not enough to make a success of a musical comedy. To these must be added an intelligent libretto, which is as essential to a musical production as to a dramatic production. When these necessary elements are joined, there is happiness for all. I pass over that class of musical entertainment which will always exist and in which any girl, possessing a pleasing face and figure, can succeed because there are no vocal requirements.

With the new era of musical production the demand is for singers who can sing, and that is why the managers have gone to the concert and operatic stage for their talent. One could make a long and brilliant list of excellent operatic singers who have turned their attention to the lighter form, which has done so much to improve the vocal condition of our later new operas and revivals in the lighter field. In its present condition—and it is constantly improving—the light opera field is one well calculated to offer exceptional opportunities for our native singers, as it approaches the dignity and character of "grand" opera performances as we now know them.

There are, however, many trials in light opera which must be overcome before the best results are obtainable from the singers. I refer to the great number of nerve-racking and tiresome performances which precede the opening of a new musical play. That rehearsals are necessary is conceded, but producers do not seem to understand fully the delicacy and fragility of the human voice. This is a subject that lies nearest my professional heart, for I have yet to see the singer in light opera who was "in voice" for the opening performance. By this is not meant an attack of "nerves," but positive vocal indisposition, induced by strenuous, protracted and repeated rehearsals, denying to the singers time for sufficient rest for recuperation, and fresh air for physical health, which frequently irreparably injures the voice and imperils the fame of a prima donna. Every singer knows that sleep and rest are essential to the freshness and beauty of the voice, and yet it is amazing that managers do not seem to realize this fact. They engage one for certain vocal charms, and then, by their own ignorance or avariciousness, make it impossible for a

singer, however, conscientious, properly to display her vocal talent. They will allow singers, through their zeal and enthusiasm, and because of injudiciously selected rehearsing quarters, to wear themselves out at rehearsals and to injure their health and vocal gifts, leaving them unfit to meet the test of a critical first-night audience when so much depends upon making the best impression for the benefit of the manager quite as much as for the artist herself. The manager who is first to realize the importance of cheerful, well ventilated and appointed quarters for rehearsing will reap his reward in better work from his artists, thus enhancing the probability of success for his venture.

Having studied and sung abroad I am naturally ambitious and hopeful to see "subsidized" opera houses in each important city in this country, where the lighter and more serious music may be sung—and in English—but until that time comes we must rely upon musical comedy as our national form of musical entertainment, because it is only through this medium that we can have the happy combination of words and music that are as understandable to us as the German opera is to the Teuton, the French to the Frenchman, and the Italian to the native of that country. Therefore it should be the mission of all who love music, and who wish to see our musical stage reach that point of excellence to which it should aspire, to see that it is kept clean and wholesome in its book as well as its score, and that it should improve, as it is doing and will continue to do under the guidance of our own excellent staff of composers, whose intelligent compositions may be interpreted in an equally intelligent manner by the excellent singers who have recently been brought into this field, aided by many experienced singers who have done so much in the past to uphold this standard.

To the young American girl, ambitious to sing on the operatic stage, there is no better opportunity to be afforded than that offered her in this new era of musical comedy, which, in its improved stage, may be compared to the opera of Europe without detriment.

Anna Bussert.

BOOK REVIEW

THE PIGEON, a play in three acts, by John Galsworthy. Published by Scribner's Sons, 1912.

The fantastic comedy which inaugurated the career of Winthrop Ames's Little Theatre makes almost as good reading as listening. People outside of New York, who are interested in the best the drama affords, will particularly like to add "The Pigeon" to their shelves, for although they may miss much of the

delightful histrionic detail, they can at least extract the thought and the human atmosphere from the printed volume even more thoroughly than from the production.

Mr. Galsworthy's style is clear and straightforward, informed with studied art that never becomes disagreeably self-conscious. The characters may all be recognized as genuine human types, touched with

individual qualities that prevent them from degenerating into puppets solely devised to illuminate a problem, although the problem is obvious enough.

"The Pigeon" makes excellent reading for an hour or two, as it is a short play quickly finished. The idea that Mr. Galsworthy conveys, however, will stick by one much longer, and for that reason it is a pleasant volume to return to at leisure.



PLAYS OF THE WEEK



NEW YORK.

Aster.—THE GENTLEMAN. Good melodrama. **Belasco.**—DAVID WARFIELD IN THE RETURN OF PETER GRIMM. Very popular spiritualism. **Berkley Lyceum.**—THE FATHER. Strong Strindberg drama. **Broadway.**—WEBER AND FIELDS' JUBILEE. Revival of burlesque. **Casino.**—JAMES T. POWERS IN TWO LITTLE BRIDES. Reviewed next week. **Century.**—THE GARDEN OF ALAN. Beautiful spectacle of Sahara. **Cohan.**—BLANCHE RING IN THE WALL STREET GIRL. Breezy musical melange. **Comedy.**—BUNNY PULLS THE STRINGS. Splendid Scotch comedy. **Criterion.**—LOUIS MANN IN ELEVATING A HUSBAND. Domestic drama. **Daly's.**—LEWIS WALLER IN MONSIEUR BRACAIRE. Costume romance. **Empire.**—OLIVER TWIST. Notable all-star revival. **Gaiety.**—OFFICER 666. Amusing comedy. **Globe.**—THE ROSE MAID. See below. **Harris.**—THE TALKER. Original drama excellently played. **Hippodrome.**—AROUND THE WORLD. Mammoth and effective spectacle.

GLOBE—THE ROSE MAID.

Operetta in two acts, adapted by Harry B. Smith and Raymond Peck from Bub Oder Maedel. Music by Hugo Granichstaedten and lyrics by Robert B. Smith. Produced by Werba and Leuscher on April 22.

The Duke of Barchester J. H. Duffey
Sir John Portman R. E. Graham
Princess Hilda von Lahn Edith Decker
Dennis Ed Gallagher
Schmuke Al Shean
Chumley Arthur Lacey
Daphne Adrienne Augarde
Angela Emilie Lee
Berenice May Emory
Lieutenant Woolridge Philip Sheffield
The Honorable Bertie Walpole Burrell Barbrette
Gwendolen Bruce Dorothy Follis
Myrtle Doolittle Louise Brunelle
Mabel Willing Grace Williams
Madge Mortimer Jane Rock
Mamie Morris Ethel Kelley
Madeline Miggis Sadie Melles
Maude Schuyler Anne Raymond
Countess Bertrand Juliette Dika
Bliss Harry Lambert
Count Orloffsky Alfred Darling
The Marquis Casalignac Charles Wheeler
Duke d'Enghien E. L. Spencer
Honorary Member of German Cavalry E. McCullough
Honorary Member of East Indian Lancers Philip Sheffield

Certainly The Rose Maid had much to begin with. The story is intelligible, and yet sufficiently involved to be interesting and not confusing. Learning of the excesses of his spendthrift nephew, Sir John Portman spread consternation among his heir's friends and creditors by inventing for himself a wife and a child to inherit the estate. Upon the demands of creditors the nephew, the Duke of Barchester, agreed to marry one of the American millionairesses who were being chaperoned through Europe by Countess Bertrand. Meanwhile Princess Hilda von Lahn had jilted the Duke in favor of Bertie Walpole. The Countess, to pay off a grudge against these creditors, palmed off on them as the most desirable of her charges Daphne, the daughter of the Duke's former housekeeper. Of course the Duke and Daphne really loved each other, so she disclosed the plot and gave him up. The old uncle finally played the *deus ex machina* by confessing that he had no son, and by promising to settle the Duke's debts if the Duke would marry Daphne.

This light but agreeable narrative is not developed for all it is worth, because the adapters have wandered far afield in their search for suitable comic episodes. They have dragged in an almost interminable horde of tired jokes for the business man, but apparently there were enough business men in the audience, for laughter increased with the inanity of the humor. A modicum of genuine wit was injected into the book, and, had all other lines been eliminated, there would still have been enough left.

After all, when music is the thing in operetta, it is a very poor policy to dilute it with misplaced foolishness. The Granichstaedten score, even with the drawback of its English book, is still very pretty, fluent and fresh—which does not always signify original. Practically every number is tuneful and melodious, and we may reasonably expect to hear them resounding presently in all the cafes on Broadway. "Liberty Hall," "The Course of True Love," "Two Little Hearts," and "Moon, Lovely Moon," were all worth listening to—particularly the last named.

For the most part the singers performed creditably. Adrienne Augarde, invariably attractive in appearance and voice, tripped prettily through her role and more than justified her return to the American stage. Edith Decker has an individuality that was not misplaced, and she sings intelligently. Dorothy Follis, though of less voluminous vocal power, has an unusually pleasing quality that is a valuable asset. J. H. Duffey is the sort that one prefers to hear

Hudson.—WALKER WHITESIDE IN TYPHOON. Strong drama. **Knickbocker.**—KISMET. Gorgeous Arabian melodrama. **Liberty.**—HENRY MILLER IN THE RAINBOW. Domestic romance. **Little.**—THE PIGEON. Delightful fantasy. **Lyric.**—FRENCH OPERA COMPANY. Repertoire. **Majestic Elmet's.**—CHARLES HAWTREY IN DEAR OLD CHARLIE. French comedy. **Moulin Rouge.**—A WINDSOME WIDOW. Elaborate variety. **Park.**—THE QUAKER GIRL. Charming English musical comedy. **Playhouse.**—BOUGHT AND PAID FOR. Strong drama and superlative comedy. **Thirty-ninth Street.**—THE BUTTERFLY ON THE WHEEL. Effective drama, well played. **Wallack's.**—GEORGE ARLESS IN DISHABILL. Interesting historical play. **Winter Garden.**—See below.

CHICAGO.

Blackstone.—WILLIAM H. CRANE IN THE SENATOR KEEPS HOUSE. Domestic comedy.

Chicago Opera House.—THE GLASS HOUSE. Highly flavored domestic drama. **Cori.**—READY MONEY. New comedy success. **Garrick.**—A MODERN EVE. Fresh from Berlin. **Grand Opera House.**—OFFICER 666. Good cast in amusing farce. **La Salle.**—LOUISIANA LOU. Serviceable plot, pleasing music, good company. **McVicker's.**—ABORN OPERA COMPANY. Repertoire of grand opera in English. **Olympic.**—THOMAS ROSS IN THE ONLY SON. Good play and company. **Powers.**—JOHN DREW IN A SINGLE MAN. Drawing room comedy. **Princess.**—WITHIN THE LAW. Stirring drama. **Studebaker.**—HOLABROOK BLINN IN A ROMANCE OF THE UNDERWORLD. Good melodrama. **Whitney.**—THE DIVORCE. Problem play.

PHILADELPHIA.

Adelphi.—FRITZ SCHEFF IN THE BAT. A German adaptation. **Broad.**—ROBERT HILLIARD IN THE AVA-LANCHE. New production. **Chestnut Street Opera House.**—JAMES K.

HACKETT IN THE GRAIN OF DUST. Wall Street drama. **Forrest.**—JULIAN ELTING IN THE FASCINATING WIDOW. Successful musical comedy. **Garrick.**—ROSS STAHL IN MAGGIE PEPPER. Department store comedy. **Lyric.**—A WILD GOOSE. New musical comedy. **Wolant.**—JOHN KELLARD ASSOCIATED PLAYERS. Shakespearean repertoire.

BOSTON.

Boston.—ANDREW MACK IN TOM MOORE. Irish romance. **Colonial.**—DONALD BRIAN IN THE SIREN. Popular star in fair attraction. **Hollis Street.**—FRANCES STARR IN THE CASE OF BECKY. Drama of dual personality. **Park.**—HATTIE WILLIAMS IN THE GIRL FROM MONTMARTRE. New production. **Plymouth.**—ALIAS JIMMY VALENTINE. Popular melodrama. **Shubert.**—HANKY PANKY. Spectacular musical comedy. **Tremont.**—ALMA. WHERE DO YOU LIVE? German musical comedy.

rather than to see. As an actor he has a long road to travel, but as a singer he is lucid and strong. He gets most of the musical plums, and apparently ends the performance as fresh as when he began. Burrell Barbrette, however, gets one or two very good chances and does not let them slip. Ed Gallagher, Al Shean, and Arthur Lacey assist in some of the comedy numbers and commit no vocal blunders.

VIEWS OF NEW YORK CRITICS.

Sun.—"There is little in The Rose Maid to make it different from recent entertainments of its kind." **World.**—"New operetta, with melody, sparkle and plot, and all quite good enough." **Herald.**—"It is safe to say warm weather will find The Rose Maid still blooming." **Times.**—"Good cast, some fun and liberal backing of pretty girls." **Telegraph.**—"The Rose Maid best of their (Werba and Luescher's) efforts."

WEST END—LET GEORGE DO IT.

Musical comedy in two acts and four scenes, by Aaron Hoffman, founded on drawings by George McManus, with songs by Paul West and Nat D. Ayer. Produced by Leffler-Bratton Company on April 22.

Helen Merritt Iva Iby
Hazel May Minthorne Worthley
Tillie Tucker Leona Stephens
Mrs. George Georges Mildred Wood
Billy Brush Russell Lennon
I. Seldom Ketchum Tom Burton
Dr. Theophilus Knutt Abbot Worthley
Spike I. Arbuckle
George Georges James Dubois
A. Tuffold Knutt Murray Bernard
Gus Gasoline Fay C. Peterson
Claxton Horn Mat Kennedy
Will Pinchem Ivan Arbuckle
N. Press Arthur Wilson
Noah Tipp J. H. Prescott
Wanda Tipp W. H. Rupert
George George George P. Murphy

The complications of this intricate little farce, interspersed with lively musical numbers, come with such lightening rapidity that an audience is led on from one mirth-provoking incident to another, and thus kept in a delightful sense of expectancy and enthusiastic interest. While it would be a difficult matter to follow consistently the varied and many evolutions thereof, one is ever mindful that George, the janitor, has been made to appear to himself a murderer and is assuming to be the young physician he was supposed to have murdered in order to get out of his much involved difficulties. In the end he is obliged to do the very thing he had long sought to avoid, for when the woman involved insisted upon marrying somebody, and nobody else would, it was unanimously agreed that George should, and George assented.

While no great claims to distinction can be made in the quality of voices, the numbers have all been worked out with much character and originality, and contain some unique surprises. Perhaps the most notable of these are to be found in the third scene of the first act, at the Jolly Jail, where the grotesque looking prisoners suddenly turn into most winsome maids, and where, when George is cautioned not to touch a certain mystifying object, he does so and a bank of rocks opens, revealing the lady he must marry, ready to dine and wine with him, while the chorus proceeds to do an interesting dance to the fall of the curtain. The general grace and action of this rather small body is excellent and quality more than makes up for the scarcity of numbers. While no great elaboration is shown in the costumes, they display both taste and daintiness.

George P. Murphy has created anew Mr. McManus's well-known character and managed to keep the audience in continuous appreciative laughter by

his excellent and amusing characterization, realized more in his conception of the part than by the truth of his makeup. Perhaps he reaches the climax of his humor when, at the end, in woman's attire, in trying to assume to be his own wife, he meets the uncle of his supposed husband, after which he makes a very laughable hit in singing "Confidences," with a chorus of girls.

LYRIC—LA TROUVERE.

Opera in eight acts, by Giuseppe Verdi. Produced by Jules Layolle on April 22.

Manrico M. Granier
Count de Luna M. Closset
Fernand M. Silvestre
A Messenger M. Eternod
Rita M. Dubois
A Gypsy M. Avenieres
Aucena Madame Fierens
Leonora Madame Beaumont
Ines Madame Silvestre

The French Grand Opera company from New Orleans opened its first week of lyric masterpieces with Il Trovatore and gave a performance quite worthy of this noble relic of pastboard opera. The audience enjoyed it to the extent of demanding encores, which were given with a prodigality New York isn't used to on such occasions. Singers and listeners shed many decades of musical sophistication and entered into the spirit of the thing with an enthusiasm entirely uncontaminated by Wagnerian and other modern heresies.

Messieurs Granier and Closset and Mesdames Fierens and Beaumont did most of the singing, and they did it spiritedly, earnestly and very willingly. They sometimes disagreed with the orchestra about the pitch, but half the time it was the orchestra's fault. Madame Beaumont sang the first four acts in a gown of red plush, the sixth in white satin, interwoven with gold, and the last two in black velvet trimmed down the front with jet. She wore her hair down her back throughout the opera. Madame Fierens was a regal Aucena, clad, like other gypsies, in Oriental stuffs. M. Closset expressed the rage, jealousy and fury of the Count with Gallic grace. They all acted as if they believed it.

The army had a little band of dancers, who made holiday for them in the fifth act, tripping about in a chaste but playful manner. Mlle. Opalfoeus—or perhaps it was Mlle. Valle—stood on her toes several times, supported by Mlle. Valle—or was it Mlle. Opalfoeus? The audience enjoyed that very much.

The chorus sang the "Anvil Chorus" and the "Miserere" briskly and cheerfully. M. Paul Kochs wielded the baton.

IRVING PLACE—DER ZWEITE SCHATZ.

Comedy-drama in four acts, by Ludwig Ganghofer. Produced by Gustav Oltmar on April 17.

Blasius Hinzen Berti Schultes
Model Zensl Götzer
Punkel Hanni Grassi
Moulka Liesl Knilling
Bini Papperi Hausinger
Philomen Anna Berger
Lena Gusti Oltmar
Friedl Ferdi Nagl
Hies Heini Marchetti
Verl Toni Bohmann
Dokter Marti Hans Burger
Niedermayr Ernst Robert
Hans Ferdi Bachar
Gori Peteri Bohmann

The second premiere of the Oberammergau Players' present engagement was Ludwig Ganghofer's melodramatic play, Der Zweite Schatz (The Second Lover).

An untangled story of the love affairs of Model is told. Blasius Hinzen, the father of her boy, casts her off for family reasons. Friedl, a forester's assistant, jilted by his sweetheart, finds in Model a sympathetic

spirit and their friendship quickly develops into a warmer relationship. Blasius, who is a poacher, is pursued by the forest guards, and takes refuge in Model's cottage. Model withdraws the charges from his rifle and Blasius, failing to assassinate the guard with his unloaded gun, seeks shelter behind the girl. Friedl refuses to shoot, denouncing his sweetheart for her seeming perfidy. Blasius eventually reaps the harvest of his continued wrongdoing at the hand of another guard, and a meeting of the lovers is engineered by Lenal with a satisfactory explanation all around.

Ganghofer's work apparently has won for itself a warm spot in the affections of the patrons, and its reception was unusually cordial. On its native heath its presentation creates the greatest enthusiasm. Not laying claim to any particular brilliancy, it proved interesting and certainly entertaining.

Zenai Götzner in the role of Model gave evidence of greater ability than in her previous characterizations and was particularly effective in her powers of suppression. She played both the lighter and the heavier scenes splendidly. Gustl Olmar is a character actor par excellence and again delighted by his capital work. Bertl Schultes was sufficiently wicked to fill the requirements of the role of Blasius. Hans Burger and Ernst Robert acted the comedy roles amusingly, while Ferdi Nagl showed himself a most satisfactory hero. The interpolated songs and dances added to the peasant atmosphere and helped to round a most pleasing entertainment.

WINTER GARDEN.

The revised bill at the Winter Garden went into effect on April 16, when Grete Weisenthal, the original German Sumurun, was added to the entertainment in three classic dances. Fraulein Weisenthal is essentially a poseur rather than a dancer, and although she is undoubtedly superior to Camilla Eibenschütz, who impersonated Sumurun in New York, she seemed rather out of place in the noisy Texas Tommy and Bunny Hug affairs which dominated the rest of the programme. That the spectators evinced no great enthusiasm for her work, however, is more of a commentary on American tastes than on Fraulein Weisenthal, for she is graceful to a degree and possesses an instinct for plastic picturesqueness. The "Blue Danube Waltz" was the best of the three dances, surpassing even her version of the Liszt "Rhapsodie," which Pavlowa and Mordkin have already done in New York

in a more lively and appropriate fashion. Her opening drama is an interpretation of "Voci di Primavera," by Strauss. Fraulein Weisenthal's part of the programme was further discounted by the lengthy waits between dances.

The Captive, though for some time on the bill, has not been reviewed in *The Mirror*. This Oriental fantasy, by William J. Wilson, introduces Bert Angere, as the captive who enchants the rajah by her dance, and wins a place in the harem. It is more of a spectacle than a pantomime, but is decidedly brilliant in its utilization of yellow for costumes. Dolle Dalmert also has a song, "My Oriental Rose," which is worth listening to. Mademoiselle Angere, who is a talented dancer, is assisted in her seductive evolutions by Edward Cutler, as the Chief of the Harem. Other characters, mostly indistinguishable in the crowd, were the Rane, impersonated by Marion Baker; the Sayer, by Ernest Hare; a dancer, by Isabel Jason, and a Palace Guard, by Norah Lyons. One of the features of the spectacle is the change of setting while the action goes on. That is accomplished very effectively.

The rest of the programme—A Night with the Pierrots and Whirl of Society—remains unchanged, except for some condensation and elimination, and the addition of a few specialties. Al. Jolson was in evidence practically all the time as the star comedian. The Cinderella Waltz, by Martin Brown and Jose Collins, is still one of the charming numbers of the programme. Moon and Morris have a clever duo dance, and the octette of Texas Tommies roused great enthusiasm by their abandon. They have a very business air and a more than satisfactory accuracy throughout their gyrations.

It is more and more evident that the Winter Garden has established itself as a unique member of the New York theatrical group.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—The stock company gave an adequate performance of Frances Aymar Mathews's play, *Pretty Peggy*, last week. Theodore Freibus as David Garrick and Priscilla Knowles as Peg Woffington, carried off the acting honors, and George Odel was especially engaged to sing the incidental songs. On April 16 Miss Knowles celebrated her one thousandth consecutive performance with this company, and her fellow players presented a beautiful Tiffany chain and pendant in commemoration of the event. This week, *The Spendthrift*.

GRAND OPERA HOUSE.—Get-Rich-Quick Wallingford returned last week and will continue until Saturday, when its season ends. Si Jinks played Scamp Montgomery's original role, Abe Gunther; Carolyn Gordon was Bessie Meers, first enacted by Grace Goodall; Mary Murphy had Ida Lee Caston's former part, Gertrude Dempsey; Ione Bright was Dorothy Wells, originally played by Fay Wallace; William H. Boyd was Horace Daw, formerly done by Edward Ellis, and S. Sasaki was in Daniel Gold's old part, Yosi. Hale Hamilton was still in the title-role and George K. Henery was again successful as Judge Laupont. Next week, Christie Macdonald in *The Spring Maid*.

HUDSON.—Walker Whiteside in the *Typhoon* removed on Monday from the Fulton, which closed Saturday.

METROPOLIS.—The *Deep Purple*, by Paul Armstrong, pleased large audiences last week. Cecil Spooner as Doris Moore, Philip Leigh as Harry Leland, Howard Lang as Gordon Laylock, Gertrude Maitland as Kate Fallon, and Hal Clarendon as Connelly, were excellent in their respective roles. This week, *The Love Route*.

PEOPLE'S.—The Corse Payton Stock company opened a season in *Alias Jimmy Valentine*, drawing crowds. Claude Payton as Jimmy, Minna Phillips as Rose, and Harry Bewley as the German inventor, were favorites. Others in the cast were Thomas Gunn, Frank Hale, Joseph Girard, Arthur Jarrett, Daniel R. Ryan, R. J. Robinson, Frank Armstrong, Harry McKee, George Storrs Fisher, H. E. Ellsworth, Grace Fox, Ethel Milton, Constance Vernon, and Florence Moore. This week, *The House Next Door*.

PROSPECT.—The *Easiest Way* was capitally presented by the stock company last week, Paul McAllister and Irene Timmons being seen in the principal roles. Especially clever work was contributed by Laurence Dunbar as the newspaperman. Harmon MacGregor, Harriet Ross, and Margaret Lee also gave good performances. This week, *The Third Degree*.

WEST END.—The *Bird of Paradise* had a cordial reception last week. Blanche Hall, as Luana, seemed to be a real Hawaiian girl. Guy Bates Post, Ida Waterman, William Riley Hatch, and Albert Perry were also excellent. The play was well staged, and the music and electrical effects were much appreciated. This week, *Let George Do It*.



White, N. Y.

Harry Gilfoil

Blanche Ring

FROM ACT I OF THE WALL STREET GIRL



"SILK, SATIN, CALICO, RAGS"

SPECIAL ORDER DEPARTMENT



WHO of us has not at one time or another, accepted with shining eyes an invitation to the theatre, trying, even as we express our gratitude, to choke the imp that reminds us we have nothing to wear? Of course, we go—we say "pish tush" to the imp, and eight-fifteen finds us smudging our white gloves on the programme, miserably conscious of the inappropriateness of our attire. I always pretend to be above such weakness, but I know I am not, for I turn "goose flesh" all over, when I find seated side by side with my white blouse, a pair of glistening shoulders; even my coral necklace is forced to blush as it is held up to ridicule by generations of family jewels. And my hair! my "bonny brown hair," which I have brushed so carefully, looks in its unadorned plainness like the coiffure of a baker lady. By the time all this comforting knowledge has sunk in, I would gladly, had I the courage to move, crawl away alone, to die of mortification. This should not be thus, but it is.

On the stage, intensified, is the same bewildering display. Woe to the unsophisticated damsel, who hopes to achieve such complicated elegance at home; don't try to build a pannier on to a four-gored foundation, brought over by Noah in the Ark. It won't work. I know. I have tried it. If you are still unconvinced, come with me.

In that section of Broadway which is slowly but surely being deserted by women shoppers, there still exists and flourishes a "silk-lined" store. Here, if you are observant, you may gather some useful information in connection with the sartorial mysteries above mentioned.

First, put on your best hat, then select a windy day in April (that is what I did), and after you have blown in the front entrance, sneak into the aisle at your right, and tidy your hair. When you are again presentable, hunt up a floor-walker and ask to be directed to the person who selects and designs theatrical costumes. He will decide at a glance that you are not on the verge of having anything selected and designed for your personal use, and will, with gentle tolerance, point out a half flight of carved and polished steps leading to that part of the ship where, on the Fall River Line, your state room key is handed over. Here is another busy man, who would be affable if he had the time, but he hasn't.

He sends you packing at once, in care of a dear little boy, who will lead you at a rather swift pace to another man, who is so unmistakably "peevish" that you are glad to be off again after little "Oliver." At top speed he leads you past all kinds of lovely desirable things which you may never own, unless the shop-lifting instinct, dormant in women, should prove too strong for you. By this time your interest in the clothes question has begun to wane and your thoughts to wander towards the elevator shaft—when lo! and behold, the "ladies' cabin"! All white paint and green velvet, and pink roses and mirrors, and lights, and pretty graceful girls—and a single solitary man (at least, I hope he was single) walking up and down and around like the sheik in Sumurun. You will find him a genial gentleman, who will spare time to tell you courteously that the lady you are seeking is out of town. You depart a little cheered by the thought that here perhaps is reflected the atmosphere most approved by the management.

In a day or two you return, passing haughtily by the carved stairs on your way to keep your appointment. The lady is busy. (Now, right here was where I began to absorb.) You sit on a circular velvet seat in the center of the room and feel very small, but as you look around, it slowly filters through your brain that here, and not elsewhere, does exclusive style exist. Here the Paris gowns are made to trail and bend and bow for my lady's consideration, and here also are the shekels gathered in. Beautiful dresses like these cost much money. If you are anarchistic in your tendencies, the temptation to drop a little bomb will here assail you.

But you haven't met the lady yet, and there are still many things to see—dresses in glass cases, dresses in light-proof closets, dresses packed away in drawers, and hanging limply on the arms of errand girls, dresses being "put through their paces" by living models, panniers and overskirts, old-fashioned new fashions, or new-fashioned old fashions—whichever you may prefer—silk, satin, embroidery, lace, velvet. Your hand itches in that bomb packet, when you think of the poor, and see old dames, with yellow necks, spending money enough on dresses (that will only accent their yellowness), to send a hundred sick babies to the country. For society gowns are made here, as well as stage costumes.

be produced by special care on the designer's part.

Then the pleasant gentleman will show you the special fitting room, where actresses may see themselves as they will appear later to their audiences. This room is lined with mirrors and fitted up with foot-lights and side lights and overhead lights, and as you glance around I think you will be convinced that it can't be done at home. Speaking of home, you are due there now to get your husband's dinner. Don't let the tears of disappointment drop into the mayonnaise, for next time you are born you may be a rich old party—or a lovely young actress. In which cases the privileges of the Special Order Department are yours.



Wm. N. Y.

HATTIE WILLIAMS, starring in *The Girl from Montmartre*, now playing in Boston. Miss Williams is pictured wearing one of the few becoming pannier styles. This beautiful dress is of filmy lace, over floral gauze, with a back pannier of flame yellow chiffon-finished faille. The hat of black and white, makes a striking contrast to the colors in the gown.

The lady is free at last, and you are very glad you waited—if it were only to meet her—and you are surprised almost out of your manners that one so young and agreeable should be in a position of such importance. You learn that you are in the special order department, where gowns are designed for customers, from models bought abroad. Water color sketches are made of all such purchases and placed for reference in a book. No stage dress is ever duplicated for another actress. All materials used are of the best, and carefully made with strict attention to long, slender lines; where these do not exist, the effect must

Thema

TAGS.

White wash corduroy is going to be very popular for separate skirts. It is rather heavy, but stylish when the waist, worn with it, is of the sheer variety.

Stitching linen tub dresses with a color further carried out in tie and belt seems to be a popular way of making these useful garments. A tan linen dress, having a round low collar stitched with three rows of bright red silk and worn with tie and belt of the same bright red, was very attractive.

Big "shady" hats are being shown everywhere—low crowns, broad soft brims, trimmed with wreaths of old-fashioned flowers or pleated ribbon. How lovely these should look, with the ruffled white Swisses and muslins we surely will wear this Summer.

Shawls! doesn't it sound queer to predict such a revival? But what do you call the fringed and fitted scarves seen lying around in costume departments? They have points down the back, and call for mitts to complete the effect.

If you have a square of Berlin embroidery, make it into a pillow, the size and shape to match the size and shape of your material—whether round or square or three-cornered, or long and narrow. If you stitch it carefully by hand it will be worth (?) eighteen or twenty dollars!! That is the price asked for them in a French shop I visited recently. They are attractive and "comfy."

A cream-white cotton crepe negligee, trimmed with a good imitation flet banding, makes a beautiful inexpensive garment.

Old-fashioned fans, with plain slats of white unfinished wood, are being carried by autograph hunters; this is another revival of an old fashion.

I saw a freak veil to-day. It had an oval of plain net, about the size of the face, with a fancy border suggesting a frame extending, five or six inches deep, all around. It wasn't becoming.

Short blue serge coats are being made up, to wear with white pique and linen dresses. These are very jaunty, and look best when made of wide wale material.

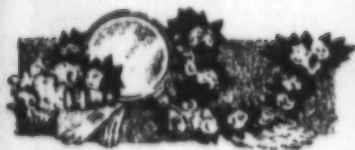
Chiffon chemisettes or vests are charming, gathered on a tiny heading in a round neck, with three or four small crystal buttons in a straight row down the front. They soften the harshest lines in the face, which come around the chin and mouth.

QUESTIONS ANSWERED.

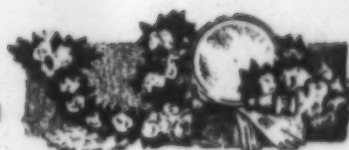
M.—Olive oil rubbed on the skin two or three times a day will help greatly towards removing the yellowness caused by high collars.

D. V.—A white chiffon veil need not be sent away to be cleaned. Wash in tepid suds, squeeze instead of twisting dry, and press before it is quite dry. Use a warm iron; a hot iron will turn it yellow.

AUNT FAN.—A strong solution of tea gives a more satisfactory ecru or tan tint to net than does coffee.



THE MATINEE GIRL



"He was the best man in the world." One of his least emotional stars said this in a tear choked voice during those first days of suspense when the fate of Henry B. Harris was unknown, yet no hope was held out for his safety.

Recitals of kindly acts of his crowded upon the memory at her words. A recalcitrant leading woman had told me he was the most tactful manager who ever made peace between warring factions in his theatre. "He summoned me to his offices, and I went there running over with my grievances," she said. "He brought me into his private office to talk it over in his presence with the leader of the other side. We hadn't been speaking for two weeks, but under Mr. Harris's spell we not only spoke, but addressed each other pleasantly, and even made up our differences and are now friends. He is the Great Pacifier of the theatrical world."

It became necessary to the interests of the scenic play to close the play and change the star. Mr. Harris journeyed to Pittsburgh to perform this operation of dramatic surgery. When he returned one of his friends inquired the reason for his absence.

"I couldn't tell a man a thing like that by letter," he answered. "Such things hurt, and I wanted it to hurt as little as possible."

He was exceedingly charitable, several institutions knowing him as their most generous donor.

He lacked utterly that pompousness of success that marks a nature not sterling and of fine balance. Toward himself and his attainments he was boyishly irreverent. Leaving a playhouse where he had seen a drama that was in the middle stage of certain failure, he said to its manager: "That must be a very poor play, old man. I like it so well."

The young manager's veneration for his father was his most beautiful and conspicuous trait. All who have visited the Harris Theatre have seen in the lobby the bust of William Harris, on the pedestal of which is inscribed:

"To my father, the inspiration of all my work."

Those owls who delve in dark places for a definition of magnetism need look no farther than Blanche Ring. When she sings she tosses the audience over her shoulder and runs away with it. The Girl from Wall Street helps her in the runaway feat. Her new play has a well chosen title, no doubt, for Wall Street is a name with which to conjure interest, but so far as a ten-button fitting title for her own personality is concerned, Miss Jimmy would have admirably suited.

If it be true that Censor Brookfield wrote the farce involving a bridegroom's embarrassment, caused by the stories of the husbands of his former innamoratas, the authors of England may well howl him down with shouts of "Pharisee," and with plentiful allusions to residents of glass houses. The New York boards have never shown a more daring play than Dear Old Charlie.

Mrs. Channing Pollock and her aunt, Emma Marble, will sail May 18 for Europe, where the former actress



Mrs. N. Y.

LILLIAN RUSSELL

and the guardian of the Hippodrome's publicity department will seek forgetfulness of showmen and showwomen in the green lanes of England and the dim forests of France.

"There are contemporary stars who appeared when I did. Why doesn't the press talk of them as personals?" demanded Miss Russell, to which we can only make answer that there's a queer twist in the human brain, especially the feminine, which causes the owner to believe every person as old as herself. A woman of sixty-three is convinced that she is the same age as May Irwin, and I retired from the field after a long conflict with her, dates as weapons, she believing herself victorious.

Sydney Smythe continuously reminded of that

mental quirk by persons who distinctly recall seeing her as the leading woman of the Empire Stock company at the opening of the Empire Theatre in The Girl I Left Behind Me, but all of whom were "brought by their mothers."

"I am perfectly sure that everyone who saw me that night came in a perambulator and shook a rattle between acts," says the former Sydney Armstrong.

Lillian Russell is becoming annoyed, and justly, with the abundant allusions in the press to her "astounding" quality of lastingness. Miss Russell's sweet temper revolts at being regarded as a perennial and perpetual. Her birth date has been given in various Who's Who, and she stands valiantly and unashamed by that date, December 4, 1861. But she would like to repudiate the elderly persons who believe they were schoolmates of hers. Miss Russell has two sisters, both her seniors, with whom these pseudo old schoolmates insist upon confusing her radiant personality. Since the elder of these sisters is old enough to be Miss Russell's mother, the resulting complications are embarrassing and unflattering. Crones with canes write her or call at the stage door to establish the old school fellowship, some of them to solicit the alms that flow unceasingly from her generous hand. Fay Templeton summed the situation when a letter intended to be congratulatory, said: "How remarkably well you and Miss Russell are looking?" with the query: "Did you expect us to come on with crutches?"

Aphie James, widow of the late Louis James, has bridged the distance between Shakespeare and vaudeville with smiling satisfaction. She writes: "I like vaudeville. Everybody is lovely to me. The work is not too hard. I am content. Indeed, I am happy. What more can anyone want?"

While there is never any dimension in the ideal Skinner family, there is at times a gently expressed difference of opinion. Recently there was a difference of opinion as to whether the former Maud Durbin, now retired from the stage, or her husband, who plays Hajj, the longest role ever acted, according to my information, worked harder that week. Mr. Skinner pointed out that he had played eight times in six days, but Mrs. Skinner returned that she had made five equal suffrage addresses in three days. Mrs. Skinner had the conjugal last word when she made the point that her husband worked for money, while her efforts were wholly unselfish, she having toiled for an abstract principle.

That intrepid explorer of the wilds of Great Britain, Caroline Blaney, sister of Charles, who risked breaking her neck to achieve the perilous feat of kissing the Blarney Stone, and covering her vertebral column by riding in a jaunting car, has returned to effete civilization. She will be playing in and about London until May 7.

THE MATINEE GIRL.

THE STAGE BIRTHDAY CALENDAR

April 24.

BLANCHE RING, who last week returned to Broadway, after a considerable absence, appearing at George M. Cohan's Theatre in The Wall Street Girl. W. H. THOMPSON, whose splendid talents have been devoted to the vaudeville stage for some seasons past. FERNANDA ELISOU, seen for some time in The Third Degree and who was announced this season for Sedis, a production which

tion of this birthday, will have opened at the Casino in his new piece, Two Little Brides.

WILLIAM HARCOURT, who will shortly return to the stage, appearing in vaudeville with his wife, Alice Fischer, in the sketch, The Garden of Waller.

LILLIAN RUSSELL, who has spent a busy season of it, touring with the Southern company of The Gamblers, playing the lead, Catherine Darwin.

MYRTLE BURNHAM, who is doing immensely clever work as Lord Elterding in A Butterfly on the Wheel, at the Thirty-ninth Street Theatre.

CARL ANTHONY, now playing the leads with the Richmond Stock, Troy, N. Y., preceding which he was with the Orpheus Stock, Cincinnati, and with Minnie Duane in The Indiscreet Mrs. Tye.

April 27.

MISS HAJJ, who is now touring the leading Western cities at the head of the second company of The Spring Maid.

JAMES MONTGOMERY, who is rapidly adding to his laurels as a playwright, and whose latest play, Ready Money, has scored a tremendous hit in Chicago.

LILLIAN RUSSELL, who early in the season played Jacinta, Lady Macbeth, and Queen Gertrude with John R. Kellard, since when she has been appearing in vaudeville with her own company.

LORDEN HARR, who divided the season between The Witnere for the Defense, with Ethel Barrymore and Preserving Mr. Pansure, with Gertrude Elliott.

MARY HANSEN, who makes the role of the Beggar Kasia in Kismet stand out with distinction, a trick he has with most of his parts.

WILLIAM MCCARTHY, author of many plays, monologues, sketches and songs, and for whose services there is a steady demand.

April 28.

JENNIFER HORTON, who after several years as a dramatic player, with Rose Stahl in The Chorus Lady and Maggie Pepper, has returned to the operatic stage, lately seen in Baron Trunk at the Casino.

LORRY LOWMEYER, who has been most successful as manager and leading man of his own stock company this season, at Hathaway's Theatre, New Bedford, Mass.

LIONEL BARRYMORE, who has devoted his talents to vaudeville this season, appearing with Mr. and Mrs. Sidney Drew in their various plays.

MARY GUNN, who, the clever manager, late with Ethel Barrymore in Cossie Kate, and who plays the title-role in the juvenile performance of Disraeli, being recalled in similar performances of Alice Jimmy Valentine and Fanny Wolk.

ARTHUR A. KLEIN, who is having a most successful season of it, being Monsieur Lacroix in The Quaker Girl at the Park Theatre.

HARRY HAYS, veteran comedian, celebrating his seventy-fifth birthday. The only actor on the stage of Ford's Theatre when Lincoln was assassinated.

April 29.

MARY MANNING, who gave up starring honors this season in order to create the role of Domini Eddies in The Garden of Allah.

CHARLES DOWN, for a number of years identified with the Lasker attractions, this season stage-manager with Gertrude Elliott in Nebelion, White Magic, and Preserving Mr. Pansure.

H. H. FOREMAN, who for several years has been identified with the cast of the Western company presenting The Third Degree.

HARRY PILLOW, who attracted quite some attention with his dancing skill at the Winter Garden this season, and who is now appearing in the music halls of Europe in the support of Gaby Deslys.

April 30.

WILLIAM H. CHASE, who has had a most successful season of it, presenting Martha Morton's The Senator Room House.

FREDY HASWELL, who is most assuredly deserving of better opportunities than those she had this season in The Littlest Rebel.

H. H. CHASE, the English actor, who has appeared here lately in We Can't Be As Bad As All That and with William Fyfe in The Fan.

HELEN BARRYMORE, whose most recent appearance hereabouts was in David Belasco's production of The Consul.

JOSEPH M. RAYLAP, lately seen in The Wife Hunters, since when he has been playing in vaudeville, doing so act with Dorothy Bremer.



JAMES T. POWERS

never reached the stage.

MILANO TILSON, who for several years has acted in the capacity of stage-manager with H. H. Sothorn and Julia Marlowe, KATHLEEN WILSON, who has appeared exclusively in the support of Julia Marlowe for the past seventeen years and more, playing parts of every description.

MILTON STALLARD, long prominent in Pacific Coast stage affairs, now stage-manager of Ye Liberty Theatre Stock, Oakland, Cal.

HARRY KIRK, a new face in Broadway musical plays, late with The Wife Hunters, and now at the Broadway Theatre with Weber and Fields.

April 31.

ELIZABETH MURRAY, who sings songs intimately and who for the past two years has been one of the big drawing cards in the first Madame Sherry company.

WILLIAM WINTER JEFFERSON, who in this season doing very good work in the support of William H. Crane in The Senator Room House.

HELENA BRANE, last seen hereabouts in Mrs. Avery, at Joe Weber's Theatre, quite early in the present season.

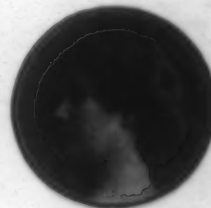
STONEY MATHIAS, whose most notable work in recent seasons has been done in the support of H. H. Sothorn and Julia Marlowe, and recently in Kismet, at the Knickerbocker.

SYDNEY KELLEY, seen the fore part of the season in The Girl and now in the cast of The Rose Maid.

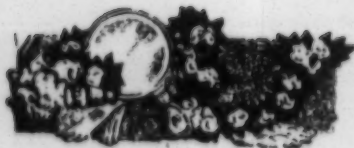
MONA TRIST, generally to be found in the beauty ranks of either a Bigfield or Klaw and Erlanger entertainment, lately in The Police of 1911.

April 31.

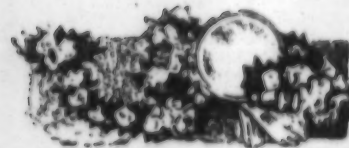
JAMES T. POWERS, who, three evenings before his celebra-



PERCY HASWELL



REFLECTIONS



Charles E. and Harry Clay Blaney will install a stock company at the Manhattan Opera House on May 6, opening with *The Fortune Hunter*.

They are taking a straw ballot at the Winter Garden this week to ascertain the Presidential preferences of the Gardeners.

Alberta Price, daughter of Parson Price, has returned to New York after studying piano with Gabrilowitsch in Berlin for two years.

The tour of *Above the Law*, in which Katherine Grey has been more than ordinarily successful through the Far West, closes on June 1 at St. Paul, Minn.

For the relief of the steerage survivors of the *Titanic*, the Liebler Company announce a benefit performance of *The Garden of Allah*, at the Century Theatre on the afternoon of April 29.

John Willson Adams has written an appreciation of his long-time friend, the late Walter J. Constantine, calling special attention to the kindly offices of the Actors' Fund and of Business-Manager Benjamin Giroux, of *The Bird of Paradise*, upon the occasion of Mr. Constantine's sudden death.

Louis Mann will present *Elevating a Husband* in the South and West next season.

Two more weeks will end the Weber and Fields Jubilee at the Broadway.

David Warfield will close his season at the Belasco next week, and will rest all Summer, resuming *The Return of Peter Grimm* next season.

The Mask and Wig Club of the University of Pennsylvania will give their new musical comedy, *Miss Helen of Troy*, at the New Amsterdam Theatre on Saturday afternoon and evening.

L'Honneur Japonais, by Paul Athelmé, is a new success at the Paris Odeon.

A memorial meeting for the victims of the *Titanic* disaster was held at the Broadway Theatre on Sunday, Frederick Townsend Martin being the guiding spirit.

Mary Hallock gave a novel piano recital at Perkiomen Seminary, Pennsburg, Pa., on April 11, vari-colored lights being employed to accompany every changing mood of the music.

A benefit was given at the Broadway Theatre on April 21 for the Ladies' Auxiliary of the Jewish Consumptive Relief Society of Denver, Colo., which maintains in Denver a home for tuberculosis sufferers. George Behan, Maude Raymond, Vera Michels, Montgomery and Moore, Max Rogers, Harry Cooper, Bobby North, Bert Grant, Joe Young, Reine Cormack, the Herrenes Troupe, and General Smith were in the bill.

The Shuberts plan a notable benefit for the survivors of the *Titanic* disaster at the Hippodrome next Sunday.

Ian MacLaren replaced Lee Baker as Boris in *The Garden of Allah* at the Century Theatre last week, Mr. Baker being ill.

The season at the Little Theatre will close on May 4.

Lina Cavalieri has announced in Paris that she may appear here at the Winter Garden if a guarantee of \$40,000 is posted.

Having closed in The Red Rose in Philadelphia on April 13, Valeska Suratt will return to vaudeville in a sketch, *Cabaret a la Hammerstein*.

Edward S. Abeles is presenting a new playlet, *Waiting at the Church*, by William Collier and Edgar Selwyn, at the Fifth Avenue Theatre this week.

Pouchot's Flying Ballet, headed by Yvonne Baumer, complete a successful tour of the Orpheum Circuit on May 18 at Milwaukee. Negotiations are pending for an engagement of the act in Japan, opening in Tokio.

Madame Victor Maurel, who writes under the name, Fred de Gresac, brought suit on April 15 against Kitty Gordon for \$900, alleged to be due for the libretto of *The Enchantress*.

Margaret Morris fell on the ice during a rehearsal of the skating rink scene at the Moulin Rouge on April 14 and broke a leg. Gladys Zell took her place in the cast of *A Winsome Widow*.

Snow White will be the matinee bill at the Little Theatre next Autumn, when Arthur Schnitzler's *Anatol* will be the evening programme.

Mabel Tallaferrro made her local vaudeville debut at the Fifth Avenue on April 15, appearing successfully in Edward Peple's sketch, *Taken on Credit*.

It is announced that *Bought and Paid For*, at William A. Brady's Playhouse, will show a profit of \$100,000 or more for George Broadhurst, the author, while the Playhouse will earn a similar amount.

Two companies are playing *Bunt Pulls the Strings* in Canada. One will remain in the Eastern end of the Dominion, while the other goes to the extreme West, and both are to play all Summer.

The dinner which the Friars' Club had proposed to give to David Warfield last Sunday has been indefinitely postponed because of the *Titanic* disaster.

A new farce, *Les Soeurs Zigoteau*, by Henry Moreau and Marc Sonal, has been successfully shown at the Cluny, Paris.

Henry Miller gave a professional matinee of *The Rainbow* at the New Amsterdam on April 19.

Tillie Zick, a youthful pupil of Maria Jung, has been engaged as solo ballet dancer for the Chicago Opera company next season.

Cecil Spooner, having captured first prize in the Bronx section of the New York *American's* popularity contest, now aspires to the final grand prize and invites her friends to vote for her.

Lewis Waller was the guest of honor at the April social of the Professional Woman's League on April 22.

Madame Pilar Morin presented *L'Enfant Prodiges* at the Pabst Theatre, Milwaukee, on April 22 for a half week's engagement. In her company are Michael Isailovits, Eduard Kepler, Karl Koenig, Hedwig Berlinger, and Nora Decarli. J. Erich Schmaal is the pianist. She gave an address before the students of Downer College on April 12 and a monologue for the Milwaukee Drama League on April 19.

Florenz Ziegfeld, Jr., sailed for Europe on April 18 to look for novelties for the Summer at the Jardin de Paris.

Louisiana Lou, at the end of its run at the La Salle, Chicago, will be transferred intact to San Francisco, where it will begin a Pacific Coast campaign on July 4 in the Columbia Theatre.

Augustus Thomas, satisfied with the success of his newest comedy, *When It Comes Home*, in Chicago, has returned to New York to work upon another comedy he has contracted to deliver to Charles Frohman.

The Viennese operetta, *The Doll Girl*, production of which Charles Frohman had to postpone this season because of illness, will be shown next season.

Maude Adams has cabled to Charles Frohman in London asking to be permitted to perform *Chantecler* in the South next season, until time comes for her to succeed John Drew at the Empire Theatre here.

Mrs. Scott Siggins was among the heroic rescuers when the floor fell at the dedication of the Church of Our Lady of Victory, Harrington Park, N. J., on April 14.

Sir John Hare, who went to Ottawa, Can., to judge Earl Grey's dramatic competition, was taken ill with pneumonia on April 18 and was unable to do the judging.

Elith Reumert read from Hans Christian Andersen's stories at the Plaza Hotel on April 18 in aid of Jacob A. Riis's Neighborhood Settlement.

Ben-Hur has been successfully revived at Drury Lane, London.

Mary Garden, sailing for Europe on May 28, has signed to sing again next season with the Chicago-Philadelphia and the Boston Opera companies.

Edgar Allan Wolff's new playlet, *The Clown*, will open at the Savoy, Atlantic City, on May 6, under direction of Edward Keller.

Wilton Lackaye made his vaudeville debut at the Victoria on April 22 in Hall McAllister's playlet, *Quits*.

A benefit at George M. Cohan's Theatre on April 21 raised a large sum for the *Titanic* sufferers. Mr. Cohan sold copies of the New York *American's* special Sunday extra edition, paying \$5,000 to the fund for the first copy.

At the Broadway a mass meeting was held on Sunday afternoon in memory of the *Titanic's* victims.

A private recital of the Welte-Mignon Autograph Piano was given at 273 Fifth Avenue on April 23.

A benefit for Sydenham Hospital will be given at the Lyric Theatre on April 28, Lee Shubert directing. Luisa Tetrassini sang at the Hippodrome on April 21 and sails for Europe to-day (Wednesday).

Florenz Ziegfeld, Jr., who was to have sailed for Europe last week, has deferred his departure for the present.

Percy Plunkett, having closed his season with Joseph Hart's sketch, *The Little Stranger*, is back in New York and waiting for the fishing season to open, when he will go to Edgartown, Martha's Vineyard, and catch lots of fish. Mr. Plunkett is also arranging for a production of his new sketch, *Town Improvements*, dealing with doings at Edgartown.

Gerald Griffin will sail on the *Olympic* on May 4 to attend the athletic sports at Stockholm in June. Later he contemplates a trip to Finland and Odessa, Russia, returning via Constantinople and Trieste. This will be Mr. Griffin's twenty-fifth annual trip abroad. Last week was his eighty-sixth consecutive week in vaudeville. He opens his next season on Aug. 18 at Atlantic City.

Mrs. Richard Mansfield (Beatrice Cameron), read *The Devil's Disciple* before the Charlotte Cushman Club of Philadelphia on April 18.

The Reynolds Sisters, Helen and Florence, enjoyed a cordial reception at the Miles Theatre, Detroit, April 15-20. Detroit is their home city and the folk who used to applaud them as amateurs greeted them heartily as professionals.

A. W. Marksheff, of Colorado Springs, Colo., has purchased the \$17,000 limousine motor car especially built on order of Nat C. Goodwin for his former wife, Edna Goodrich. It will be hired out for theatre and dinner parties.

Ophelia, an elephant with Frank Adams's Circus, broke loose at Sopris, Colo., on April 15. Before be-

ing recaptured she upset a number of small buildings, cleaned out a saloon and smashed windows and furniture, the damage amounting to \$500. The residents thought that a Suffragette had come to town.

Owen Wister, who wrote *The Virginian*, has purchased the Riverside Ranch, at Tetton, Wyo., and will occupy it this Spring.

After his present engagement in *Dear Old Charlie*, Charles Hawtrey will take his company to Ottawa, Can., and give a special performance by "command" of the Governor General of the Dominion, the Duke of Connaught.

Forbes-Robertson closes his season in *The Passing of the Third Floor Back* at the Manhattan Opera House next week, and will sail with his wife, Gertrude Elliott, for England on April 30.

Geraldine Farrar, of the Metropolitan Opera company, has leased a house in Central Park West, where she will reside next season. She confesses that she is tired of hotels and apartment houses.

Arnold Bennett's next novel, a sequel to "The Card," is to satirize London theatrical managers.

Margaret Mayo, having seen her play, *Baby Mine*, successfully produced in Vienna and Berlin, will remain in Paris until the comedy is presented in that city.

Frank W. C. Hersey, English instructor at Harvard University, is giving a series of free lectures on "Types of Modern Drama," at the Boston Public Library.

The Comyns Carr version of *Oliver Twist*, now playing at the Empire, was first performed in this country at Proctor's Fifth Avenue Theatre on Nov. 13, 1895, with Amelia Bingham as Nancy, J. E. Dodson as Fagin, and Frances Starr as Rose Maylie.

Mrs. Margaret Medbury Anderson, of Alameda, Cal., who has written sketches for Una Clayton and others, is dramatizing one of Robert Chambers's novels.

Frank E. Morse is pardonably proud of the fact that in twenty-eight years in the theatrical business, he has been with but seven different managers.

Hale Hamilton, now with Get-Rich-Quick Wallingford, closes his season in that play on April 27 and will open a vaudeville tour at the Maryland Theatre, Baltimore, on April 29, in a playlet by Grant Stewart entitled *The Come On*. The cast will include Rose Winter and Richie Ling.

Adeline Dunlap, playing the title-role in *Madame X*, is another to succumb to the siren song of literature. She is writing a book about her experiences when she clerked for the Denver tax assessor.

Ransomed is the title of the new drama by Theodore Burt Sayre and Cleveland Rogers which John Cort will produce in September.

Mr. and Mrs. Seymour Stratton (Alice Knowland) have taken a cottage at Fort Lee for the Summer.

Hans Albrecht, concert master, conducted the Broadway Theatre orchestra during the absence of Musical Director George A. Nichols, whose father died recently.

Anna Bussert and Janet Moor have been engaged as alternates for the revival of *Robin Hood*.

Thomas A. Wise, early next season, will go on the Orpheum Circuit for his first Western trip since attaining stellar prominence. Mr. Wise sails soon for Europe for rest and pleasure, and will spend most of his vacation at the watering places.

By arrangement with Reginald de Koven, Emma C. Nagle, Blanche Hine, Rebecca E. Dubba, and George Kreykenbohm, of the *Robin Hood* chorus, will present scenes from grand opera at Carnegie Lyceum on May 3, under the auspices of the Ziegler Musical Institute.

Amelia Bingham in *Big Moments* from *Great Plays* will be an early wayfarer over the Orpheum Circuit next season. She will be supported by a capable company, including Lloyd Bingham.

Le Comte and Flesher, who have successfully managed *The Flower of the Ranch*, by Joseph E. Howard, for three seasons, have closed that attraction, after a successful season of thirty-nine weeks, and have turned it into a vaudeville act for twenty-four people. This firm have purchased *The Prince of Tonight*, and will send it on the road with Tom Arnold in the title-role, opening early in August.

Madames Jeanne Mauberg and Gerville-Reaché were soloists at a benefit for the French Day Nursery at the Liberty Theatre on April 21.

Lewis Waller, assisted by Charles Cherry, Constance Collier, Grace Lane, Suzanne Sheldon, Reginald Dane, Malcolm Dunn, and Henry Carville, will give a special performance of W. Somerset Maugham's play, *The Explorer*, before the end of his present season here.

Harry Knapp is playing Tom Logan with *Human Hearts*. The company is touring the Maritime Provinces.

Five young women, winners of a circulation contest conducted by the *Ladies' World*, were brought to New York last week and accorded the freedom of the city by that paper. When it came to learning what play they wanted to see, the unanimous vote was for *The Garden of Allah*.



Mishkin, N. Y.

ROSALIND IVAN

PERSONAL

IVAN.—Rosalind Ivan has made a distinct mark by her impersonation of the strong willed wife in Strindberg's play, *The Father*, at the Berkeley Lyceum. Although Strindberg does not find a very ready response in New York, Miss Ivan's work is generally conceded to belong in a class with the best that has been done with the hyper-intellectual heroines of modern psychological drama. She made the character malevolently inexorable, but varied the grim determination by at least two episodes which threw different lights on the sphinx-like creature. Confronted by evidences of her husband's love, she wavered for a moment, weighing the matter in her keen mind and thus regaining her poise. Then at the close of the drama she calmly told her defeated husband why she had tricked him into his pitiable position. These incidents were quite enough to show that Miss Ivan comprehended the woman in all aspects, and that she was resolved to base her interpretation on the too highly developed mentality of the character. This might have resulted in a caricature had Miss Ivan's complete self-possession not given the portrayal a convincing authority that could not be disregarded.

MILLER.—Although English by birth, Henry Miller has been associated with the American stage continuously since 1880, when he made his New York debut in *Amy Robsart*, at Booth's Theatre. Previous to this he had appeared in the same play in Toronto, Canada, where his pre-professional education was completed. Mr. Miller's education and intellectual growth did not stop, however, with his appearance on the stage, and



HENRY B. HARRIS

to that capacity for mental development is fundamentally due the steady progress he has made. Especially of late years he has chosen plays which represent the better work of modern authors, for they have all been built on intelligible themes worth discussing. *The Great Divide*, by the late William Vaughan Moody, is probably the drama for which Mr. Miller will be longest remembered, for his portrayal of Stephen Ghent was one of his most popular achievements. Then came the less fortunate *Faith Healer*, *The Rain-bow*, which was last year's production, and *The Talker* this season. Mr. Miller became a star in 1897, as Eric Temple in *Heartsease*, followed by *The Master*, *The Only Way*, *D'Arcy of the Guards*, *The Taming of Helen*, *The Devil's Disciple*, and others, down to *Zira*. Before starring, Mr. Miller served a varied apprenticeship in romance, comedy, and straight drama, in such plays as *Young Mrs. Winthrop*, *Sweet Lavender*, *Shenandoah*, *The Lady of Lyons*, *All the Comforts of Home*, *The Importance of Being Earnest*, and *Michael and His Lost Angel*. Besides being an actor of more than ordinary polish and authority, he is a man of independent disposition and forcible convictions, and he has not hesitated to state his opinions in no uncertain words. Mr. Miller is further qualified as a producer, and his successes have been largely won by his superior judgment as a director.

BUSSETT.—Anna Bussett has had experience on both the grand and the comic opera stages. To train herself for the former, she studied with Jean de Resaie in Paris and with Signora Piave in Italy. Before returning to her native country—she was born in Ohio—Miss Bussett had appeared publicly in *Traviata*, *Carmen*, *Rigoletto*, and *Boheme*. Then came a concert period with Weingartner and Walter Damrosch. Later she sang in *The Merry Widow*, and this season John Cort chose her for a role in *The Rose of Panama*. From her earliest days, Miss Bussett has expected to make music her profession, and she began by singing in church choirs, before the generosity of Charles Schwab enabled her to study in Europe. At the age of sixteen, Miss Bussett sang for two seasons with Victor Herbert.

HENRY B. HARRIS LOST AT SEA.

Among the hundreds of passengers who lost their lives on April 15 when the new White Star liner, *Titanic*, ran into an iceberg in midocean, was Henry B. Harris, manager of the Hudson, Fulton, and Harris theatres in this city, producer of many plays and director of sundry stars. Mrs. Harris was saved and was brought to this city by the rescuing ship, *Carpathia*. It is stated that Mr. Harris got into a lifeboat with his wife, but returned to the deck to make room for women and children. He had visited England, France, and Algeria with Mr. and Mrs. Edgar Selwyn (Margaret Mayo) and had practically completed his plans for next season. It is not yet known definitely what disposition will be made of his interests here. His father, William Harris, is associated with Klaw and Erlanger.

Henry B. Harris was born in St. Louis, Mo., on Dec. 1, 1866, coming of a theatrical family. He received his schooling in St. Louis, and went to Boston when still a boy. He secured employment at the Howard Athenaeum and progressed rapidly, until he became a member of the firm of Rich and Harris, for many years prominent factors in Boston theatrical management. He directed the tours of May Irwin, Peter F. Daley, and Mrs. Langtry, and in 1900 presented *Amelia Bingham* in *The Climbers*, which success established him as a New York manager.

A year later Mr. Harris offered Robert Edeson in *Soldiers of Fortune* and subsequently in *Strongheart* and *The Indiscretions of Truth*. *The Lion and the Mouse*, *The Third Degree*, and *The Traveling Salesman* were his productions, and he starred *Rose Stahl* in *The Chorus Lady* and *Maggie Pepper*, *Elsie Ferguson* in *The First Lady of the Land*, and *Helen Ware* in *The Price*. *The Quaker Girl* was presented by him at the Park Theatre. His last New York production was *The Right to Be Happy*, which closed at the Hudson Theatre on Saturday. Various other enterprises were on his list; he was president of the Henry B. Harris Company and the National Producing Managers of America, a director of the Theatre Managers' Association of Greater New York, and treasurer of the Actors' Fund. He was a member of the Lambs, the Friars, and the Green Room Club.

The Hudson and Harris theatres were closed on Friday in respect to the dead manager. Mrs. Harris has borne bravely the terrible ordeal through which she passed, and the shock of the news of her husband's fate which was not revealed to her until she landed in New York.

The entire theatrical district was plunged into grief by the tidings of Mr. Harris's death. No local manager was more highly esteemed or more widely respected. In private life and in business dealings he had earned a reputation for exemplary honesty, uprightness, and fairness, in addition to courage, enterprise, and foresight. His liberality to his employees was proverbial, and it has been said that he had always scorned to cut his actors' salaries in the week before Christmas and in Holy Week.

VIOLET ROMER.

Violet Romer, the dancer in *Kismet*, will be presented by Klaw and Erlanger and Harrison Grey Fiske in a programme of interpretative dances at the Knickerbocker Theatre on May 2 at a special matinee, which will enable New Yorkers to see Miss Romer in the dances that brought her into favor in London and Paris last season. In the *Kismet* performances she is limited to the Oriental dances incidental to the play, which reveal but one phase of her art.

Miss Romer is a Californian, not yet out of her



Watts, N. Y.

VIOLET ROMER

teens, and made her professional debut in San Francisco only eighteen months ago. Marc Klaw saw her performance, and, acting upon his advice, she went to London and appeared there at the Coliseum throughout the Coronation season. Mr. Fiske saw her and immediately engaged her for the New York production of *Kismet*.

THE CENTUM CLUB LAUNCHED.

The latest is the Centum Club, composed of theatrical and other men, and it is quite exclusive, the membership being limited to one hundred. A club house near to the center of the earth is to be secured, and great discussions relative to the progress of things dramatic are expected to happen therein. Lee Shubert is president of the new club, and other officers are George M. Cohan, first vice-president; Lew Fields, second vice-president; Marcus Loew, treasurer, and C. F. Zittel, secretary. Among the charter members are Sam H. Harris, William Collier, Lawrence Weber, Andrew Freedman, Arthur Brisbane, Dr. Leiser, Jacob J. Shubert, Joseph Schenck, William A. Brady, Reuben Samuels, Adolph Zucker, Joseph M. Rhinock, Ray Counstock, and William Klein.

WILLIAM DESMOND STARRING.

William Desmond is starring in Australia in *Alias Jimmy Valentine*, playing with much success the title part originated here by H. B. Warner. A photograph of him in the character of the exemplary convict is reproduced herewith. After leaving the island continent, Mr. and Mrs. Desmond contemplate a tour around the world, expecting to reach New York in January.



WILLIAM DESMOND

at the Lyceum this week, and The Penalty is the next attraction. George Evans' "Money Boy" Minstrels drew good audiences last week. George Evans created much merriment, and was as funny as ever, if not more so. The finale called The Dixie Derby, was well received, and John King, Sam Lee, Charles Hilliard, and Vaughn Comfort gave an acceptable account of themselves, while the rest of the cast was fair. The settings were good.

The Harry Davis Stock co. offers Uncle Tom's Cabin at the Dequenne the current week and The Lost Paradise follows. Matinee was given the past week, and attracted very large audiences, who seemed to enjoy the play hugely, judging from the laughter and applause. A few vaudeville specialties were introduced, all of which were praiseworthy, specially so, Ralph Henley's impersonation of Harry Lauder. Mary Hall as the French maid was delightful, and Robert Glocker as the jealous lover handled the same in a pleasing and satisfactory manner, while Hal de Forest, Henrietta Vaders, and Frank Wright were well cast. The staging was adequate.

Clark's Runaway Girls is at the Gayety, while the Academy has the Moulin Rouge Burlesques. DANIEL J. PACKINER.

THE PHILADELPHIA STAGE

The Avalanche, and A Wild Goose Seen for First Time—Corse Payton's Stock Company Opens at the Park.

(Special to The Mirror.)

PHILADELPHIA, April 23.—At the Broad, Robert Hilliard made his debut in his new society play, The Avalanche, written jointly by the star and W. A. Tremayne. It is a four-act comedy and there were many well-known in the theatrical armament present to witness the initial production. A more extended criticism will be given next week. Supporting Mr. Hilliard are Thais Magrath, Little Ruth Ormsby, Stella Archer, Allen Flaven, Reginald Barker, S. L. Richardson, Ben Graham, Harvey Clark, Julia Hanchett, Mrs. Alice Ormsby, Wanda Carlyle, George Carr, Robert Newcombe, Bertram Hobbs, Larry Thompson, Allen Wheeler, and Charles W. Haskins.

A Wild Goose, Willard Spencer's dainty opera with Ethel Jackson in the title role, was given its first performance last night at the Lyric. The opera was produced by F. O. Whitney and its musical hits were encored repeatedly. Miss Jackson scored heavily, and with Philbrick, the leading comedian, also made a success. Others in the cast include Ralph Reiss, Frank Belcher, Harry Garrett, and Grete Ralston. Willard Spencer entertained in his box William Jasper Nicolls, the author, Mrs. Nicolls, Mrs. Spencer and Claire Spencer, Fred C. Whitney had among his guests Jan Kubelik, Mr. and Mrs. James Riverson, Jr., the latter having starred as Princess Bonnie in the Spencer opera by that name, were also in a box.

At the Chestnut Street Opera House, James R. Hackett opened last night in The Grain of Dust. In the cast are E. M. Holland, Fraser Coulter, Vaughan Trevor, Charles Stedman, Frank Burbeck, Fred A. Sullivan, Daniel Jarrett, Jr., Olive Harper Thorne, Anne Crowe, and Beatrice Heckley.

The John Kellard Associated Players are appearing this week in Shakespearean plays at the Walnut, having succeeded Trisla Frigana in The Sweetest Girl in Paris.

Last week was a comparatively quiet one, theatrically. There were two changes of bills, but neither of the new attractions were this season's stars. At the Adelphi, Fritz Schell appeared in a revival of the justly famous Johann Strauss's, The Bat.

Robert Hilliard played his final farewell week at the Chestnut Street Opera House in A Fool There Was, and received a very cordial welcome. Little Ruth Ormsby has replaced Boots Worster as the daughter of the performer.

Julian Kitting is now in his third week at the Forrest in The Fascinating Widow, and is making a success in this diverting comedy.

Hanky Panky, last week, finished its local engagement at the Lyric. Florence Moore, a Philadelphia girl, was undoubtedly the leading feminine hit by her amusing characterization of Florida. Max Rogers, survivor of the old team of Roger Brothers; Bobby North, Harry Cooper, Hugh Cameron, Carter De Haven and Flora Barker, Lillian Lewis, and Vera Michelska, all aided in the success of the comedy.

Madame Alla Nazimova closed last week a successful engagement in The Marionettes at the Broad. Her supporting co. is very good, and contains a number of really finished actors. The star's work is so well known that further comment is needless.

THE WEEK IN WASHINGTON

Chase's Theatre Now the Home of the Poli Stock Company—Close of Brilliant Season at the National—Carrie Thatcher's Triumph.

(Special to The Mirror.)

Chase's Theatre having ceased operations as a vaudeville centre, notable in the past thirteen years as one of the most successful and prosperous houses for the cream of presentation in the realm of polite vaudeville has passed into the managerial direction of S. J. Poli, who changes the policy for all time this week, and in the future the Poli Stock co. will bid for the recognition of the theatre-going public promising the presentation of the best and strongest of plays. A summer season of twenty weeks was inaugurated last Monday night with an audience of a most distinguished and fashionable character that crowded the big auditorium. President Taft, Mrs. Taft and party from the White House—their first visit to this theatre—honored the occasion by their presence, the theatre being most elaborately decorated for the occasion of the opening night. The lengthy and majestic foyer and entrance presented, to the sight a tower of beauty in magnificent floral design and trailing vines of the choicest specimens, brilliant in electric lighting effects, enshrouding from view an effective mandolin orchestra of eight pieces that discoursed choice, classical music during the seating of the audience. The opening bill was Avery Hopwood's three-act comedy, Nobody's Widow. Blanche Bates' starring vehicle for the past two seasons, and which gave to Iselta Jewell bright and brilliant opportunities, which were charmingly and artistically cared for in the dominant leading role of Roxana, winning admiration for a complete realization of the title-role and the presentation of rare talents as a comedienne. A. H. Van Buren's position again as leading man is well assured in favoritism, from the pronounced reception extended on his first appearance that was so apparent; after the second act he was forced to come to the front and voice the appreciation of the management and players for the honors ex-

tended. In the part of the Duke of Moreland he clothed the character with an excellent address and thorough appreciation of the strong possibilities of the role. In a supporting cast of thorough approval in a performance of complete presentation throughout Louise Kent shared honors for her excellent work as Betty Jackson. Other parts played with fine effect were the characters of Ned Stevens by Robert Le Sage, the Baron Reuter by Graham Veleaz, the Countess Manuela Valencia by Jane Whitford, the Fannie Owens of Gertrude Bonhill, the Radie of Hazel May, and the Peter of Louis Haines. The play was strikingly presented with attractive scenery from the brush of Stephen Golding. A masterful creation of the Sorist's art, just inside the entrance to the lobby, that claimed the attention was a mammoth horseshoe, 12 feet in height and well proportioned, upon which was embroiled in a singular blossoming the names of the cities where other Poli co. are favorites, presented by the respective house managers, of which there was a large delegation present, visiting Washington to view the opening. With the exception of Monday, there will be a matinee every day of the week. Next week, The Virginian.

The death of Henry B. Harris has put a damper on Maggie Pepper now at the Garrick. Rose Stahl was elevated to stardom by Mr. Harris, and she feels his loss keenly. Despite all their efforts not to display their feelings, it can readily be seen that the entire co. is deeply affected. At the Walnut, the only theatre in town Mr. Harris owns, there is the same and atmosphere, and Frank Howe, Jr., the manager and interested with Mr. Harris in the Walnut, is nearly distracted by weeping and grief. Alas Jimmy Valentine, which was here last season, with H. B. Warner and scored heavily, is now playing at the Grand. This piece had a tremendous success while playing at the high-priced theatres, and its very name packed the Grand last night for its first presentation in this city at popular prices.

A Woman's Way, a play in which Grace George starred, was given for the first time in stock last week by the Orpheum Players. It is a delightful little comedy, and Carolyn Gates assumed the part formerly played by Mabel George with a great deal of grace. She was supported by William Ingersoll, and the other members of the co. In keeping with the policy of the Orpheum Players to present popular plays in stock, Manager Grant Lafferty is offering for the first time ever played at popular prices, The Witches Hour. William Ingersoll has the role originally played by John Mason.

By an odd coincidence, two of Paul Armstrong's plays are in town at the same time. At the Grand, Alas Jimmy Valentine is the attraction, and at the American, the Blaney-Spencer stock co. is playing this week Salome Jane. Next week, Thelma will be the attraction.

There is another stock co. theatre in town this week. The old Park, which has been operating as a burlesque house so far this season under the name of the Empire, is to be given over to stock, opening this week, April 23, with the Corse-Parton co.

Charles Nirdlinger, the well-known playwright, whose latest success, The First Lady of the Land, is now touring out West with Elsie Ferguson starring, has been in town for about two weeks as the guest of his brother, Frank G. Nirdlinger, manager of the South Broad Street Theatre.

Following the week of Robert Hilliard in The Avalanche, another new show, Relasco's The Governor's Lady will be given its first tryout at the National on April 17 at a recital held in the New Century Drawing Rooms. She was assisted by Mabel Le Favor Angeliotti and Louis Angeliotti. Miss Harrington's greatest asset and her chief charm is the sweetness of her voice tones, which aid in making her monologues effective.

The William Penn this week has a high-class vaudeville bill. It includes the Four Huntsmen in their ludicrous sketch, The Fool House. The Kaufmann Troupe of Women Cyclists do some unusual stunts, and James and Norman give a clever turn of singing and dancing.

Ethel Harrington, a Philadelphian, who has unusual ability as an elocutionist, gave a number of monologues on April 17 at a recital held in the New Century Drawing Rooms. She was assisted by Mabel Le Favor Angeliotti and Louis Angeliotti. Miss Harrington's greatest asset and her chief charm is the sweetness of her voice tones, which aid in making her monologues effective.

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J. SOLIS-COHEN JR.

NEW YORK THEATRES.

KNICKERBOCKER Broadway and 40th St. 38th St. Evenings, 8—Matinees Wed. and Sat. Charles Frohman, Klaw & Erlanger, Props. Klaw & Erlanger Present

OTIS SKINNER Broadway and 40th St. 38th St. Evenings, 8—Matinees Wed. and Sat. Charles Frohman, Klaw & Erlanger, Props. Klaw & Erlanger Present

KISMET Broadway and 40th St. 38th St. Evenings, 8—Matinees Wed. and Sat. Charles Frohman, Klaw & Erlanger, Props. Klaw & Erlanger Present

EMPIRE Broadway and 40th St. 38th St. Evenings, 8—Matinees Wed. and Sat. Charles Frohman, Klaw & Erlanger, Props. Klaw & Erlanger Present

LIEBLER & CO.'S Centenary Celebration Broadway and 40th St. 38th St. Evenings, 8—Matinees Wed. and Sat. Charles Frohman, Klaw & Erlanger, Props. Klaw & Erlanger Present

OLIVER TWIST Broadway and 40th St. 38th St. Evenings, 8—Matinees Wed. and Sat. Charles Frohman, Klaw & Erlanger, Props. Klaw & Erlanger Present

LIBERTY Broadway and 40th St. 38th St. Evenings, 8—Matinees Wed. and Sat. Charles Frohman, Klaw & Erlanger, Props. Klaw & Erlanger Present

HENRY MILLER Broadway and 40th St. 38th St. Evenings, 8—Matinees Wed. and Sat. Charles Frohman, Klaw & Erlanger, Props. Klaw & Erlanger Present

THE RAINBOW Broadway and 40th St. 38th St. Evenings, 8—Matinees Wed. and Sat. Charles Frohman, Klaw & Erlanger, Props. Klaw & Erlanger Present

CRITERION Broadway and 40th St. 38th St. Evenings, 8—Matinees Wed. and Sat. Charles Frohman, Klaw & Erlanger, Props. Klaw & Erlanger Present

MR. LOUIS MANN Broadway and 40th St. 38th St. Evenings, 8—Matinees Wed. and Sat. Charles Frohman, Klaw & Erlanger, Props. Klaw & Erlanger Present

Elevating a Husband Broadway and 40th St. 38th St. Evenings, 8—Matinees Wed. and Sat. Charles Frohman, Klaw & Erlanger, Props. Klaw & Erlanger Present

BLANCHE RING Broadway and 40th St. 38th St. Evenings, 8—Matinees Wed. and Sat. Charles Frohman, Klaw & Erlanger, Props. Klaw & Erlanger Present

The Wall St. Girl Broadway and 40th St. 38th St. Evenings, 8—Matinees Wed. and Sat. Charles Frohman, Klaw & Erlanger, Props. Klaw & Erlanger Present

With HARRY GILFOIL Broadway and 40th St. 38th St. Evenings, 8—Matinees Wed. and Sat. Charles Frohman, Klaw & Erlanger, Props. Klaw & Erlanger Present

WALLACK'S Broadway and 40th St. 38th St. Evenings, 8—Matinees Wed. and Sat. Charles Frohman, Klaw & Erlanger, Props. Klaw & Erlanger Present

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NEW YORK THEATRES.

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AMUSEMENTS THE COUNTRY OVER

ALABAMA

MOBILE.—LYRIC: Durbar pictures 8-13; good, to light business.

ARKANSAS

HOT SPRINGS.—AUDITORIUM: Red Rose 10 pleased capacity.

CALIFORNIA SAN FRANCISCO.

Florence Stone and Mr. Melrose Gave Excellent Performance of The Chorus Lady.

At the Columbia The Pink Lady April 8 opened to good business. Co. included Roland Satterly, Margarette Wright, George Majors, Harry Papp, Kay Tania, Olga De Banch, George S. Reed, Jessie Linton, John R. Young, Harry Brown, Octavia Brooks, Jack Ryan, Alfred Fisher, Arthur Gros, and Mortimer Meyer. They will remain two weeks.

The Albany gave an excellent performance of The Chorus Lady. Florence Stone took the part made famous by Rose Stahl and did it much to the liking of the audience. Mr. Melrose was her able opposite and the co. lent valuable aid. The Broadway will come next.

Reis and Dill are now in their fourth and last week at the Savoy in The Girl in the Train. The stars have drawn big houses and big money since their recent union. The Politicians will follow.

At the Cort Mr. Faversham did well in The Fawn, with Miss Oop as his co-star. They are now in their last week here. After that comes Louise Gunner in The Balkan Princess.

Rev. Jerome F. Trivett, erstwhile pastor of the Church of the Advent, East Oakland, is said, has signed with Sullivan and Conscience for a year's engagement and will begin his tour in the Northwest.

Faustine Hillenbrand, a seventeen-year-old young woman, a student of Shakespeare, appeared in the role of Desdemona at the home of Emilio Lastrero, a young attorney of this city. He is devoted to the fine arts and has built a miniature theatre in the third story of his new home. The lady hereafter appeared as Portia and received favorable comments.

The Press Club of San Francisco will give Six Years After Show at the Columbia Theatre. Last year it was a Five Years After Show, this title having its derivation from the great destruction of San Francisco in 1906. The presentation will be given twice, and the first time on 10 afternoon, and the second is scheduled to take place at the stroke of midnight 20. Only eight talent will make up the programme.

San Francisco Theatrical Treasures' Club gave a benefit performance at the Cort Friday, matinee, 10. Talent from every house was offered.

The Senior Dramatic Society of St. Ignace College presented a three-act comedy entitled The Yellow Robe; or, My Friend from India, at Scottish Rite Hall, 15 and 18.

William Faversham accepted an invitation of the Municipal and Dramatic Committee of the University of California and addressed the student body after noon 8; subject, "The Theatre as a Power."

Calve gave another concert matinee 7 at the Cort in Cavalleria and did better than in Carmen the week before.

Sally-Photo Circus will be here from May 2-6, and 101 Ranch Wild West Circus is billed for 17.

LOS ANGELES.

High Praise for Alice Lloyd—John Burton in David Harum at the Burbank.

It was generally conceded by patrons of the Mason that Little Miss Fix-it, in which Alice Lloyd is starring and which was at that house April 6-20, is one of the best musical comedies ever there. Patronage good.

The Third Degree was revived at the Belasco 9-13 with Bonnie Barricall and Thomas MacLarnie in principal roles, both of whom portrayed their parts with their usual care. Howard Hickman as the Chief of Police makes a capital officer in the public service, and Robert Ober and James Applebee carry their respective parts with great success. The piece has drawn crowded houses for the week, and will continue 15-21.

Over Night drew fair house 8-13 at the Majestic. Arthur Aylesworth is a delightful character in that of George Adels. The hotel clerk, Francine Larimore is pretty and winsome. Tom Emory and Sam Hardy are cast for two of the husbands, and Ada Stirling, who plays the part of one of the wives, is happily cast. William Hodge in A Man from Home 14-20.

April 9 found the Auditorium packed with a very enthusiastic audience, hearty in their welcome of Alessandro Bondi, who appeared in concert. Signor Bondi has always been accorded a tremendous welcome in this city, and his recital this season was exceptionally satisfying.

The Squaw Man is in its second week at the Burbank still playing to packed houses, and meeting with a most hearty commendation. Starting 14 the Burbank co. will offer an elaborate revival of David Harum, with the reappearance of the noted comedian, John Burton.

DON W. CARLTON.

OAKLAND.—MACDONOUGH: Elsie Janis in The Slim Princess 8-10; house completely sold at every performance. Balkan Princess 11-13; fine performance; good attendance.—LYRIC: Elsie Janis' Players presented The Virginian 8-14; S. R. O. Sidney Ayres as the Virginian shows exceptional ability; balance of cast up to all requirements.—ORPHEUM: Everywife and Jock McKay headlines of the bill 8-14; capacity house.—COLUMBIA: Columbia Stock Co. in The Bah Bah Boys 7-13; fair performance; usual attendance.—LYRIC: The Blanche and a four-act comedy from the pen of W. A. Curtis, a well-known playwright of this city, will be given its first production on any stage 22 by the Redmond Stock co., San Jose.—Mad-

ame Calve gave a concert at the Liberty Theatre 9. The house was packed and the enthusiasm unbounded.—Idora Park opened 6 with Creator's Band as the main attraction.—The concert given by Tetrasini at the Greek Theatre, Berkeley, 1, was witnessed by an audience numbering over 5,000. Everybody delighted.

COLORADO DENVER.

Walter Hampden Won Much Praise—Blanche Bates and Bruce MacRae Popular.

This is indeed a gala week to celebrate the passing of the Lenten season and every house is doing a S. R. O. business. At the Orpheum Walter Hampden and an excellent co. presented Richard Harding Davis's thrilling playlet, Blackmail, 8-14. M. Hampden in his role was masterly and the occasion for the heartiest of encomiums. Mable Moore was decidedly attractive and acted charmingly. Mr. Findlay was good.

Blanche Bates came to the Broadway 8-14, presenting Nobody's Widow. Bruce MacRae is a popular favorite here, where he has been leading man at the Gardens several seasons. Gaidon has he done better work, and the applause was equally divided between Miss Bates and her leading man. Adelaide Prince and Kenneth Hunter deserve especial commendation. The Spring Maid 15-21.

Al G. Field's Minstrels at the Tabor 7-13 demonstrated that this form of entertainment is still popular when well rendered. Graustark 14-20 and following week introduce Me, after which the Tabor will be turned over to high-class vaudeville for the summer months.

Tetrasini and her co., consisting of Yves Nat, pianist; Emilio Puyana, violinist, and Mr. Masel, baritone, appear at the Auditorium Wednesday, April 10. Already the vast Auditorium has been sold out and chairs are being placed on the stage for an extra 500.

Walter Hampden and his wife, Mable Moore, were entertained during their stay in Denver by your correspondent, who is a life-long friend.

GRANVILLE F. STURGIS.

ASPEN.—WHEELER: Virginia Lewis Stock co. 11-13; fair co.; good business. Plays: Thorns and Orange Blossoms, A Southern Rose, and North Carolina Folks.

COLORADO SPRINGS.—OPERA HOUSE: Graustark 13; fair co.; poor business.

CONNECTICUT

HARTFORD.—PARSONS: The Rosary 12 13; kept the close attention of three good-sized audiences. Harrington Reynolds, a favorite member of the several stock co., plays the leading character and was given a cordial reception. The Common Law was given an effective presentation by a strong and adequate co. 15, 16 to well-pleased admirers of general proportions. Frances Starr and a fine support in her latest success, The Case of Becky, 17, 18; displayed her charm and histrionic ability to three audiences that were held spellbound by intensity of the story. George M. Cohen (himself, "count on") 19, 20 Watson's Bastioners 22.—POLI'S: A most pleasing bill 12-20 was well patronized; the tonline, Mason and Keeler, presented a most laughable sketch, In and Out. Laddie Olin and the Ten Dark Knights were the other leading acts.—HARTFORD: Star attraction as the main feature 15-20, Creator's Band. In addition to the usual excellent bill.—EMPIRE: Continued to please large-sized audiences, presenting high-grade motion pictures.—ITEM: No convincing and realistic dose Frances Starr depict the dual character of Dorothy and Becky in The Case of Becky that a woman in the orchestra at the matinee was thrown into a high hysteria and had to be escorted out of the building.

A. DUMONT.

BRIDGEPORT.—PARK: George M. Cohen in Forty-five Minutes from Broadway 15 (at four times the price charged for last summer's excellent stock production).—LYRIC: Robert Conness, James Deane, and John Carroll were the chief funmakers of Act All a Mason 15-20—the latter being especially strong in the character role of Travers. Harry Larabee joined the co. to play Fisher, and did it well. The Belle of Richmond 22-27.—POLI'S: The Antique Girl claimed major attention 15-20, with Brice and Gonne a good second.

WILLIAM P. HOPKINS.

NEW BRITAIN.—RUSSWIN LYONUM: Along the Kennebec 8 pleased good business. Human Hearts 9 matinee and night; well-filled houses. Baby Mine 10; competent cast; fair business. The Common Law 17 pleased.

WATERBURY.—POLI'S: Gertrude Elliott in Preserving Mr. Panmore 13 pleased fair house. Baby Mine 15 pleased small house.

MERIDEN.—POLI'S: Baby Mine 9; large and well-pleased house. Girl from Barker's 11; two fair houses.

WILLIMANTIC.—LOOMER: On the Kennebec 13 pleased top-heavy house.

FLORIDA

JACKSONVILLE.—DUVAL: Johnston Forbes-Robertson in The Passing of the Third Floor Back 13; thoroughly appreciated; S. R. O. Mr. Forbes-Robertson took occasion to thank the audience on behalf of himself and co. for the exceptionally marked attention shown and the warm welcome extended.—ORPHEUM: Jack Fine, Charles Gibbs, Wanser and Palmer, Clare and West, and the Five Armanis 7-13; good bill and business.—ITEMS: The James Lee Musical Comedy co. will open at the Duval on May 5 for the summer.—All the members of the Comet and also the Lubin Film Co. have gone North.—The Montgomery Amusement Co. has taken over the Savoy Theatre, and will use licensed service.—Mr. and Mrs. A. J. Levy (Lillian Albertson) and A. J. Jr. are spending time here aboard their yacht "Buffalo."

GEORGIA

ROME.—OPERA HOUSE: Russian Symphony Orchestra 15; the last attraction of the season at this theatre; played to a large audience at the night performance; the matinee was called off on account of small audience.

ATHENS.—COLONIAL: Polly of the Circus 11 pleased fair business. The Thallans (local) 13; capacity.

CEDARTOWN.—LYONUM: Robert Russell Stock co. 8-13; big business.

IDAHO

BOISE CITY.—PINNEY: The Mystic Rose 11-13; presented by Commercial Club, under direction of Robert F. Skilling, assisted by Heber Coleman; chorus of 100 little girls, aged five to fourteen; cast included Charlotte Bergh, A. B. Crooks, J. A. Blomquist, E. W. Oud, Mabella Meholin, Heber Coleman, Fred Newell Morris, John R. Smead, E. F. Van Valkenburg, Will Milliman, T. W. Zimmerman, H. P. Ashby, Ralph T. Sackett, Clara Hannum, and C. F. Deconbeht.

ILLINOIS

OAK PARK.—WARRINGTON: Grace Hayward Associate Players in Lovers' Lane 8-13; excellent; good business. The Mary Larkin of Grace Hayward was very attractive. As Simplicity Johnson Dollie Davis gave the best juvenile work of the season. Charles Dinslie's Thomas Singleton was manly and impressive. Rose Watson as Miss Matty was excellent. Chester Wallace as Herbert Woodbrides and Colette Power as Mrs. Woodbrides were unusually good. Law Welsh as Uncle Bill and Miss Mathias as Aunt Meliss did excellent work. William Webb as Hosea Brown, Walter Poulter as Mr. Skiller, and C. D. Brown as Deacon Steele were particularly clever. Other members deserving high praise. Taken altogether, one of the best acted plays of the season.

AURORA.—GRAND: The Monte Carlo Girl 9 (return); fair business. Henry Woodruff in The Prince of To-night 12; good co., to medium business. Margaret Hillington in Kindling 14; very good co. and business; pleased. The Harry Chappell Players opened an indefinite engagement 15 in The Lion and the Mouse to good business.—ITEM: The Flower of the Ranch 8-10; good co.; very good business.

QUINCY.—EMPIRE: White Elephant 9, 10; very creditable performance by local ladies Elks, Peck's Bad Boy 13 satisfied good business. Harvey Stock 14-20 (except 15) opened in The Whirlpool. Sheehan Opera co. 15; fine co. and business.

ROCKFORD.—GRAND: Margaret Hillington in Kindling 10; delighted fair business. Henry Woodruff in Prince of To-night 13; two good houses.—ITEM: C. H. McKinnery, of the United Players office, is acting as manager during the absence of Manager Hugh Flannery.

DECATUR.—BIJOU: The Lillian Mortimer Stock co. in Girl Behind the Counter 14; S. R. O. Marriage of Betsey Robbins 15-20; opened well.

MORRISON.—AUDITORIUM: Dashing Widow 11; poor business. Forgiveness 12 (local) pleased fair house.

ELGIN.—GRAND: Flower of the Ranch 11-13 pleased good business.—ITEM: No Sunday performances at this house.

STREATOR.—PLUMB: Margaret Hillington in Kindling 9 pleased large house; season closed.

INDIANA

INDIANAPOLIS.

John Drew Closed Season at English's—Jean Adair Made Pleasing Impression.

John Drew in A Singular Man attracted his many admirers at English's April 5, 6 and gave an easy, polished performance. Mr. Drew closed the season at this house.

On 8 Bingham and Gross, managers of the Gayety, took possession of the theatre for a Spring and Summer season of vaudeville and pictures at popular prices, with a daily matinee and two performances every night.

The Henri Felare pictures at the Shubert Murat last week were replaced 8-13 by the Kinemacolor pictures of the Durbar, which attracted interested attention. A local performance of Mikado by amateurs for one night 15 will be followed by Little Women the rest of the week 16-20. The Blue Bird 22-27.

Mother, with three members of the cast who were seen in the co. at the Murat last September, was the week's attraction, for the first time here at popular prices at the Park. Jean Adair, who replaced Mary Shaw in the title role and who played the part the last night of the engagement at the Murat, is still the mother, creating a favorable impression by the gentle, sympathetic manner in which she handles the role. James Bronly, another member of the co. seen here in September, repeated his excellent performance of the friend of the family. It is acting that rings true. Alice Martin, the third member of the September co., is now playing the elder sister with much success. Paul Kelly and Rosalie Fagan as the twins, Thomas Davis, W. Knibbs, Justine Outing, and Beatrice Worth rounded out competent co. Rose Melville in Sis Hopkins 15-17. Shenard of the Hills 18-20. Sherlock Holmes, put on by the Pettit-Nollman Stock co. at the Majestic last week, was continued for a second week 8-13.

Marion Littlefield's Florentine Singers, with eight voices of unusual sweetness and strength, gave an individual tone to the bill at Keith's 8-13. Howard and North in Back in Wellington, always welcome favorites, received well deserved applause and second honors. English's closed 8 with some of the best of the

season's attractions during the past six weeks. Manager Ad F. Miller said that it was the best season in ten years, financially and otherwise.

The newsmen and carriers of the "News" and "Star" have been liberally provided with amusements during the season. On several occasions they have been the guests of Manager Hastings at special Saturday morning performances at Keith's. Morning 6 the carriers and sellers of the "Star" were the paper's guests at a special showing of the Henri Felare pictures at the Murat. Night 8 the "New" street sellers were guests of the management of the Majestic to see Sherlock Holmes.

Mr. and Mrs. George Philip Meier entertained at dinner 3 for Christie MacDonald, who was at English's in The Spring Maid, and M. T. McFarland, manager of the co. PEARL KIRKWOOD.

HAMMOND.—THEATRE: The Stampede 14; good co.; pleased; fair house. Lillian Buckingham, O. S. Keith, and especially Howard Fay had special newspaper mention.—ORPHEUM: Ethel May Barber 7-11; violinist of exceptional worth. McFadden's Flats 11-14; opened to S. R. O.; riot of fun.

LOGANSPORT.—NELSON: The Spring Maid 11 pleased large audience. Blanche Hare in Dr. De Laze 13; excellent co.; packed house. Mrs. Hare responded to numerous curtain calls and gave a recitation which pleased.

GOSHEN.—JEFFERSON: Bailey and Austin in Top of the World 11; fair satisfaction; small house. Gene Lanekas in Spring Maid 13 delighted capacity.

FRANKFORT.—BLINN: Smart Set 11 pleased fair house. Cow and the Moon 13; fair business.—ITEM: Season closes 22 with Sheehan Opera co.

MUNCIE.—WYBON GRAND: Mar Irwin in She Knows Better Now 8; excellent co.; large house. Spring Maid 9 delighted S. R. O. Cow and the Moon 13 pleased.

ANGOLA.—CROXTON: Cat and the Fiddle 11; good co.; packed house. Servant in the House 15; fine co.; fair business.

HUNTINGTON.—THEATRE: Casey Jones 11; poor co.; good business. Servant in the House 20; fair co. and business.

MICHIGAN CITY.—ORPHEUM: McFadden's Flats 11-14 pleased fair business. Russell's Minstrels 15-17 drew well and pleased.

ROCHESTER.—ACADEMY: The Cow Girl 10 pleased large house. Casey Jones 13 pleased big business.

WABASH.—EAGLES: Servant in the House 13 pleased fair business.

IOWA

DES MOINES.

Mauds Adams Pleased Berchel's Patrons—Fine Stock Offering—This Week's Bills.

Mauds Adams in Chantrelor came to the Berchel April 11 and the house was sold out within two hours after sale opened. The Girl and the Ranger 14. Deen Purvis 20. An exceptionally fine presentation of Paid in Full was given by the stock co. 7-14. Miss Oahler, Mr. Homans, Mr. Reynolds, and Mr. Giles deserve special mention. The Man on the Box 14-21.

Ray L. Royce, who headed the bill at the Orpheum 7-14, stopped a theatrical stampede at the theatre when a disturbance in the gallery caused the audience to become alarmed.

H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN: The Heart Breakers 16.—ITEMS: James F. Green, a well-known mid-west actor, is being featured with The Dashing Widow co.—Richards and Pringle's Minstrels close at Quincy, Ill., 23. This is the first closing for this co. in three years, and previous to that time the attraction was out eight years without closing. A record equaled by few attractions.—A stock co. has been formed at Wall Lake, Ia., to erect a new theatre.—R. O. Filkins, who has been manager of Richards and Pringle's Minstrels, will join of Roy D. Way, manager of the Courtway Morgan co., in putting out a repertoire co. under canvas. They will play the Utah territory. Mr. Filkins will take out the minstrels again next season, opening Sept. 1.—In the Palace of the King will be the class play for commencement of the Iowa State Normal School at Cedar Falls this Spring.—"Uncle Billy" Moore, the pioneer theatre manager at Des Moines, recently celebrated his eightieth birthday.—Anna Cleveland, a well-known Iowa actress who is the daughter of Senator Cleveland of Harlan, has been selected by Lindsay Morrison as leading woman for his stock co. in Boston.—The Majestic Theatre at Waterloo was put out of commission several days recently by high water in the Cedar River.—T. Nelson Downs, of Marshalltown, well known in vaudeville, was a member of the Elks Minstrels of that city, who played several dates in central Iowa this month. Karl Ingleside, who represents a number of amusement journals was also a member of the co. FRANK H. POSTER.

TICKETS

There is Not One Best—Those Made by

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Fort Smith, Ark. Minneapolis, Minn.

San Francisco, Cal.

FORT MADISON.—**EBINGER GRAND:** Louisiana Lou March 20; good co.; pleased. As told in the Hills 18; fair house.—**ITEM:** The Hills offered The Land of Chief 18-10; under management of Frederic E. Howe.—Bob Calhoun left 18 to take charge of Gohner Brothers' car. No. 1.

CLINTON.—**THEATRE:** Aborn Opera co. in Bohemian Girl 14 delighted good house. Louisiana Lou 18; two good houses.—**FAMILY:** Kitcherbocker Stock co. in The Chautau and When the Angels Sing 18-20 pleased fair business.

WATERLOO.—**WATERLOO:** Aborn Opera co. 10 pleased good house. Louisiana Lou 11 pleased full house. Ten Nights in a Bar Room 12 failed to please fair business. At Sunrise 12 pleased two good houses. Kubelik 15 delighted fair house.

DAVENPORT.—**BURTIS OPERA HOUSE:** Monte Carlo Burlesque 10; satisfactory to fair-sized audience. Aborn Opera co. 18 in The Bohemian Girl (two performances) well merited more liberal patronage. The Dashing Widow 14 pleased fair house.

FORT DODGE.—**PRINCESS:** Louisiana Lou 9 pleased capacity. Municipal Symphony Orchestra 14 delighted two big houses. Heart Breakers 18 pleased packed house.

DUBUQUE.—**GRAND:** Harvey Stock 9-21; good business.

KANSAS

TOPEKA.

The Spring Maid Makes Hit With Capacity House—Majestic Stock Company Notes.

Miss Hajo, the charming and alluring little Hungarian soprano in the leading role of The Spring Maid, made a decided hit here April 13. Her interpretation of the part was exceedingly clever and Miss Hajo demonstrated talent of unusual quality. Dorothy Maynard, another soprano of high order, shared a goodly portion of the vocalization and won a number of encores. George Leon Moore and Charles Hart, tenors of good quality, won the hearty approval of the capacity house. Charles MacNaughton in the character part of the tragedian, provoked much mirth and entertainment throughout the performance. Mr. MacNaughton's comedy was a little out of the ordinary and his eccentricity was well received. The melodies were tuneful and very pleasing, and the song, "Two Little Love Birds," ran through the entire score like a thread and was delightful. The chorus was pleasingly groomed and well trained. The magnificent scenery and excellent orchestra lent much to the performance. As a whole, The Spring Maid was perhaps the best musical comedy that has appeared here this season. The Chorus Lady is the offering of the Majestic Stock co. this week, 15-21, and is drawn in good house.

Lawrence Deming, who recently reorganized the stock co. at the Majestic Theatre, will direct the work of the co. for the balance of the season. The Karivul Knights are working like Trojans in the completion of the work connected with the minstrels which they will put over the footlights at the Auditorium 19, 20. Under the able direction of Joe Brun and C. S. Sapp, of Kansas City, the local aggregation have developed exceptional talent. The chorus is full of music and well trained and the production should draw large houses.

H. J. SKINNER.

COLUMBUS.—**McGHEE'S:** Barrier 10; best satisfaction; good business.—**ITEM:** Pruyn Brothers have rented house for motion pictures during summer.

LAWRENCE.—**BOVERSOCK:** Deep Padle 8; excellent co.; small appreciative house. Madame Sherry 18 pleased good house.

KENTUCKY

LOUISVILLE.

Rose Melville's Annual Visit—Lyman Howe's Pictures Pleased.

The Lyman H. Howe Travel Festival, a really notable entertainment, billed a very successful week's engagement at Macaulay's April 8-13. The Burial of the Maine and The Real Japan were masterpieces of twentieth century photography. The Red Rose 18-20.

The Shubert Masonic offered a novelty 8-13, with photoplays, presenting Madame Sarah Bernhardt in Camille and Madame, the celebrated French actress, in Madame Sans-Gene. Business excellent.

At the Walnut Street Theatre week ending 13, Rose Melville paid her annual visit, presenting the never-failing success, Sis Hopkins. Mary Emerson will fill week 14 in East Lynne.

The attraction at the Avenue 8-13 was Al. Woods' big melodrama, The Gambler of the West. Little Alena Macaulay, Flederer, the Louisville child actress, had a well-stuffed part.

Dave Marion's Dreamland Burlesques filled a satisfactory week at the Gayety 8-13, as did The Facemakers at the New Buckingham. Genesis, the hypnotist, was a strong card with the latter.

In the vaudeville bill at Hopkins' appeared the Musical Fredericks, Courtney, the juxtar; the Three Rambler Girls, Roberts, Aborn and Wise, and for a headliner a co. of fifteen in a tabloid version of Lew Fields's The Girl Behind the Counter.

Appearing at B. F. Keith's week ending 13 are: W. B. Patton and co., Conroy and Kalimama, Abbott and White, La Belle Teteomb, and Nat M. Willis.

The veteran, Al. Baurlier, long connected with Louisville amusement enterprises, is a conspicuous figure at the local playhouses. When in a reminiscent mood, the old gentleman is a most interesting talker.

At a recent meeting of the Literary Club a striking tribute was paid Louisville's poet, Madison Cawein. Selections were read from his writing, original poems were read in his honor, and such distinguished writers as William Dean Howells and James Whitcomb Riley contributed appropriate greetings and words of praise.

CHARLES D. OLARKE.

FADUCAH.—**KENTUCKY:** Lewis Stock 8-20 (except 16); good business. Red Rose 19 delighted fine business.—**ACADEMY:** Reinhold's Colleen Bays and Gals 8-20; good business.

LEXINGTON.—**OPERA HOUSE:** Elka's annual minstrel 12, 13; good performance; local talent; capacity. Nordica 16; concert; fair business; great musical treat.

MAYVILLE.—**WASHINGTON:** Frank McIntire and Millicent Evans in Merchant of Venice and Hamlet 12; excellent performance; deserved better house.

BOWLING GREEN.—**OPERA HOUSE:** Colburn's Minstrels 10 pleased S. R. O.

MAINE

BANGOR.—**BIJOU:** This house has been rebuilt and enlarged to seat 1,300; interior beautifully decorated and all new seats. Keith's Circuit Vaudeville will be offered.

BELFAST.—**OPERA HOUSE:** Motion pictures 1-6; big business.—**COLONIAL:** New house opened 9, 10 with local minstrel; capacity 1,200; The Star closed and dismantled, and Manager Bray takes charge of the Colonial.

MARYLAND

CUMBERLAND.—**MARYLAND:** Baby Mine 8; excellent co. and pleased in every respect; business light; due to counter attractions; deserved capacity. George Evans's Minstrels 9; overhauling house; instant hit.—**ITEM:** Albert Spaulding, violinist, greeted by a large house 18.

MASSACHUSETTS

FALL RIVER.

The Confession Well Presented—Good Business at the Academy—Items of Interest.

The new departure at the Academy has struck the people's fancy, and S. R. O. is the rule at all performances. Manager C. L. Benson is more than making good. The vaudeville that is being presented is of a high order, with a strong line of pictures.

At the Savoy the Class of 1912 of the B. M. C. Durfee High School, presented 12, 13 The Princess Duhal, written by Maude Elizabeth Inch and W. R. Herbert, and scored a decided success. The Confession 15, with Clifford Dempsey as Josef Dumont. Mr. Dempsey gave a strong portrayal of the part. William T. Sheehan, George W. Mendina, Mortimer Snow, William Bristol, Halse Williams were exceptionally good. A strong co.; a good play and performance to fair attendance. P. Paul Marcel and his French co. made their faraway appearance of the season 16, presenting La Filibustier and Gringoire to excellent attendance. This co. has played several engagements here this season, and has made a most excellent impression.

Harry S. Hadfield closed his engagement with Over Night 13, and after a few weeks at home in New York with Mrs. Hadfield will go to their farm at Westwood, Mass., for the summer. Edward Boas has been appointed manager of the Bijou for the balance of the season. Michael Fitzgerald, late of The Fortune Hunter co., arrived home 3, the co. having closed its season. The annual ball of Fall River Lodge, No. 118, B. P. O. of Elks was held 11, and was the largest ever held by the Order—over 1,200 persons being in attendance. W. A. Dillon, of the Academy, was chairman of the arrangements. The pupils of the School presented 11 a new four-act drama, written by Rev. P. Delaporte, entitled La Revanche of Jeanne d'Arc. The scene of the drama is laid in the historic fortress of Mount St. Michael. June 15-17, 1912. The performance was most successful. Nellie Barker, a clarinet player, of this city, has joined a ladies orchestra in Philadelphia for the Spring and Summer season.

The St. Peter's and Paul's Dramatic co. presented The Shamrock and the Rose 15, 16 to large attendance. Billie Burke will make her first appearance in this city 24. The Bijou, from New York, Palace and Scenic are doing a fair, good business; the line of pictures being shown are attractive.

LOWELL.—**OPERA HOUSE:** Dustin and William-Farum in The Littlest Rebel 16 pleased S. R. O. The Confession 19; two S. R. O. houses.—**ACADEMY:** Hatfield Stock co. in Quilt (the New Star, Palace and Scenic) good business.—**MERRIMACK SQUARE:** Betty Beavers, Nancy St. John, and John and Willard Reed in Colonial Pastimes 15-20 pleased full houses.—**KEITH'S:** The Sutcliffe, Lucier co., and Emily Dodd and co. headed bill 18-20; good houses satisfied.

NORTHAMPTON.—**ACADEMY:** Taylor Stock co. ended an eleven days' engagement 12; patronage light. Plays in the Bishop's Carriage, Charlotte Temple, When Hearts Are Tramped, The Colleen Bawn, Mother and Son, An Actor's Romance, Arizona, Camille, The Yankee and the Thief, and Just Struck Down. Excuse Me 13, with castles well played; good attendance.—**JOHN M. GREENE HALL:** Boston Opera co. orchestra, and Alice Nelson 12; pleased big audience.

SOUTHBRIDGE.—**BLANCHARD'S:** Vaudeville 11-17 included Billy Sencouary, the Becklaws, Ernie and Ernie, and McGee and Kerry in Fun in a Department Store; capacity business.—**VAUDEVILLE THEATRE:** Headline 11-17 Agnes Ahern and co. in The Wheel of Death; good bill and business.

HOLYOKE.—**THEATRE:** Empire Stock co. in Seven Days 18-20 pleased good business. Miss Andrews and Miss Gray and Thomas deserve special mention.

LYNN.—**AUDITORIUM:** Morrison Stock co. in The Wolf 1-8; John Lorenz, new leading man, deserves special mention.

FITCHBURG.—**CUMINGS:** The Imposter, presented by the Phi Eta Society of Harvard, 11 pleased fair house.

ATHOL.—**ELLWORTH:** The Rosary 11; good co. and business.

MALDEN.—**AUDITORIUM:** Rose of India 11; High School talent; pleased large house.

MICHIGAN

DETROIT.

The Blue Bird Brought Happiness to the Garrick—Vaughan Glaser Opens Season.

Manager Lawrence, of the Garrick Theatre, states that all house records were broken by the attendance at The Blue Bird April 8-13. This week, Louis N. Parker's quaint comedy, Pomander Walk, is playing to average houses. Next week, Robert Mantel, in repertoire.

Tyrone Power in The Servant in the House drew fair attendance to the Detroit Opera House 15-20 and next week Ralph Hera in Dr. De Luna is underlined.

The Temple Theatre had another busy week 15-20 with a diversified bill headed by Zaida Sears in The Wardrobe Woman. On the same programme were Weston, Fields and Carroll, Morris and Allen, Claudius and Scarlet, Four

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Londons, Gerald Griffin and co., Alaska's cats, and Ruby Raymond.

Vaughan Glaser opened his annual season in stock at the Lyceum Theatre 14, presenting The Witching Hour. Next week, The Girl of the Golden West is announced.

Burlesque was represented in Detroit 18-20 by the Queen of Bohemia at the Gayety Theatre and the Girls from Reno at the Avenue.

The Monkey Hippodrome headed the week's bill at Miles 16-20. ELYP A. MARGNI.

BATTLE CREEK.—**POST:** Nancy Borer Stock in Beverly of Graustark, The Frisky Mrs. Johnson, The Moria of Maraca, When Knight-hood Was in Flower, The Heart of Springtime, and Clothes 7-14; continued capacity. The Stampedee 18; good co.; poor business.

KALAMAZOO.—**FULLER:** East Lynne 11 satisfied fair house. Sapho 13 pleased good house. Cat and Fiddle 18; two good houses. Top of the World 15; canceled.—**ACADEMY:** The Two Crowns 12 (local) pleased capacity.

CALUMET.—**THEATRE:** R. of O. Entertainment 8; large and appreciative house. The Gamblers 11 pleased largest house of season. Al. H. Wilson in It Happened in Potsdam 12; S. R. O.

COLDWATER.—**TIBBITS:** Mutt and Jeff 4 pleased S. R. O. Captured by Wireless 12 pleased good house. Drury Lane Extravaganza and Pic of the Toy Shop 18, 17 pleased.

ADRIAN.—**OROWELL:** The Rosy 10 satisfied large house. Top of the World 16 pleased big business.

SAULT STE. MARIE.—**BOO:** U. T. C. 4; capacity. Beverly 8; fair co. and business.

MINNESOTA

ST. PAUL.

Thurlow Bergen Players at the Metropolitan—Record of Week's Attractions.

The Thurlow Bergen Players inaugurated their season at the Metropolitan April 14-20 in a revival of the play with which they scored such a great hit at the Shubert some weeks ago, Old Heidelberg. The audiences at the opening performances were large and responsive. Paul's Travel Festival 21-27. Bergen Players in Girl of the Golden West 28-Mar 4. Lena Glaser 5-8. Bergen Players 9-11. John Drew 13-15. Berganites 16-20. Rebecca of Sunnybrook Farm closed season 26-June 1.

The Klondike Pictures of the Durbar closed a week at the Shubert 13. Announcement has been made in the local papers that no further attractions will play the house this season.

The Orpheum bill 14-20 embraced Miss Norton and Paul Nicholson, Reynolds and Donegan, Four Ritches, Delmore and Light, Parofa, Bert Terrell, and Tuxedo Four. The Orpheum will close its season week May 24-June 1.

The Empress had Five Musical Notes, Barrows-Lancaster co. Uno Bradley, Three Girls and Richard Wall 14-20. The house will remain open all summer.

The Darlings of Paris were at the Star 14-20. The theatre will close its season about the middle of May.

Morris Abrams and Art Oxman, both St. Paul boys, have been playing the smaller towns west of the Twin Cities with their musical comedy co. In spite of statements to the contrary, there is a strong belief that the Star Theatre will shift its quarters to the Grand next season.

DULUTH.—**LYCEUM:** Schumann-Heink 8. Get-Rich-Quick Wallingford 8, 6; packed houses at all performances; enthusiastic audiences; more plays of this class would be liberally patronized. Al. Wilson in It Happened in Potsdam 7, 8; fair houses. Mr. Wilson is an old favorite here and was warmly greeted at both performances. Mutt and Jeff 9-14; opening performance enthusiastically received.—**ITEM:** A. E. Ableson, treasurer of the Lyceum Theatre; Carl Nordquist and Harry E. Baker, also connected with the Lyceum Theatre here, have leased the entire production of In Wining from H. E. Pierce and Co. They are now engaging people at Chicago and booking through C. A. Marshall's Agency. The co. opens here May 1, then to North Dakota and Canada, where they played last summer, and made such a hit that many requests have been received for return dates.

WINONA.—**OPERA HOUSE:** Lewis Oliver Players in Princess of Panama and On the Stroke of Twelve 7-14; good co. and business; co. includes Otto Olaf, F. V. Mershon, Zaida Marion, A. W. Marks, F. O. Smith, Katherine Mershon, John H. Hall, Gerold Von Etter, E. J. Kadow, and Ferie Kineard.

MISSISSIPPI

MACON.—**LYCEUM:** Paul Glimore in Mummy and the Humming Bird 13 delighted big house.

UNDER CANVAS: Jack Raymond co. 18-20; opened well.

COLUMBUS.—**THEATRE:** Paul Glimore in Mummy and the Humming Bird 10 pleased good business.

MISSOURI

KANSAS CITY.

Mort Singer's A Modern Eve Wins Approval—Leslie Bassett Heard From.

A Modern Eve, Mort Singer's latest production, was the offering at the Shubert April 14-20. It was given its first American appearance in St. Louis last week. The story is not new, but has witty sayings and amusing situations. There are a number of musical numbers cleverly interwoven in the piece, and while none were particularly catchy, they were nevertheless generally pleasing. The big co. of eleven people seemed to make all that was possible out of their respective parts. Harriet Standen and Adele Rowland scored heavily in the leading spangly roles. Joseph Bentley, William Morris, Charles Brown, Phil Kiley, and Georgia Drew Mindum were well cast in other principal parts. A chorus of more than ordinary ability was a feature of the performance. Mr. Singer was present to assist in the ironing out of the production, which, however, did not seem to need any great changes. The Never Woman, with George Monroe, 21-27.

Kubelik appeared at the Willis Wood for one concert only afternoon of 14, to a large and greatly pleased audience. A most attractive programme was rendered, and the number with-out exception were generally applauded. Maude Adams in Chanticleer 18-20.

The Grand had paid in full 14-20, playing to the usual big business. The play is given in all its original completeness, and the presenting co. was one of merit throughout. Leslie Bassett, Frank C. Burton, and Edna Brotherton handled the three principal roles to general satisfaction. The Gypsy Girl 21-27.

The Orpheum had a double headline bill 14-20, the Roman Opera co. and a sketch called The Son of Solomon dividing the honors.

The Lady Buccaneers held the boards at the Century 18-20 to two big Sunday audiences. Queen of Folies Bergere 21-27.

The Gayety had the Bowers Burlesques 14-20, playing to the usual good business. Fitzgerald and Quinn and Linnie Fritsch were featured in the travesty entitled Madame X Co. Ma. Vandy Fair 21-27.

D. KEDDY CAMPBELL.

ST. JOSEPH.—**TOOTLE:** Miss Hajo in The Spring Maid 12 pleased biggest house of year.—**LYCEUM:** Bowers Burlesques 7-10 pleased good business. The White Squaw 11-13; well received by fair business.

HANNAH.—**PARK:** Casey Jones 19 satisfied fair house. Lowery and Morgan's Minstrels 18 pleased two fair houses. De Armond Sisters' Stock co. 18-20; opened well.

LOUISIANA.—**BURNETT-BUELL:** As Told in the Hills 11; fair business; best of satisfaction.

MONTANA

BUTTE.—**BROADWAY:** Alma, Where Do You Live? 10 pleased.—**FAMILY:** J. W. Gillette Stock in Lena Rivers 14-20; good business.

NEBRASKA

OMAHA.

The Spring Maid Returned and Pleased—Sothorn and Marlowe Well Received.

Sothorn and Marlowe in a repertoire of Shakespearean plays was the notable offering at the Boyd April 4-8. The engagement proved to be a veritable treat, and the enthusiasm of the large audiences was unbounded. The White Squaw to light business 7. Madame Karina Fraser opened a two-nights' engagement 9 to a small house. The Heart Breakers 12, 13. The Deep Purple 14-16.

The Spring Maid played a return engagement at the Brandeis 7-10, pleasing large audiences. Paid in full 11-13. Maude Adams 15, 16. Harrietta Crooman 18-20.

The Gayety had the Vandy Fair Burlesques in The Suffering Suffragettes 8-13, where the house is comfortably filled twice daily, the co. being worthy of the liberal applause afforded.

The Merry Whirl 14-20.

The American had The Fighting Horn for week of 7, with Eva Lang as Anna. Underlined, Love Watches 14-16.

The Lady Buccaneers has the stage at the Krus 7-13.

It is understood that the Woodward Stock co. will close their Winter's engagement at the American 20. Another stock co. will likely take the theatre for a Summer engagement.

J. RINGWALT.

JOHNSTOWN. — **CAMBRIA:** Francis Wilson in The Bachelor's Baby 12 pleased good

business. Stock co. in Prisoner of Zenda 15-20; good business. Miss McHenry, Harry Ingram, and Louise East closed this week, and William Blackmore, Miss Jane Wilson, and Dora Booth have been secured to replace them.

WARREN—LIBRARY: The Graham Stock co. in his Jenkins. The Stagnon. The Texas Ranger. Down on the Farm. Chinatown Charlie. A Fool of Fortune. Rip Van Winkle. Dr. Jekyll and Mr. Hyde, and Two Orphans 1-4; fairly good business. The Chocolate Soldier 8 delighted very large house.

BRADFORD—THEATRE: Bon Air Vaudeville 15 pleased good house. Excuse Me 19 drew well and pleased. ITEM: Hunting-Speath stock co. opens 22—Indefinite.

PITTSBURGH—ITEM: Local Lodge of Elks, No. 552, installed following officers: Leo J. Schwartz, president; Edmund J. Burke, Carl M. Bell, C. B. Smith, Fred Smith, and Fred Yates.

POTTSVILLE—ACADEMY: Lyman Howe 6; usual excellent pictures greatly appreciated by good house.

BUTLER—MAJESTIC: Horse Stock co. in The Lion and the Mouse 15-20; creditable performance; fair business.

GREENSBURG—ST. CLAIR: Allan Jimmy Valentine 11, with Edmund Milton; good; fair house.

WILLIAMSPORT—LYCOMING: The Million 15 pleased good house.

WILKES-BARRE—GRAND: Frances Starr in The Case of Becky 12 pleased capacity.

POTTSVILLE—GRAND: Baby Mine 10; good business.

WEST CHESTER—OPERA HOUSE: Baby Mine 15 pleased large house.

RHODE ISLAND

PROVIDENCE.

The Albee Stock Company's Coming Made Notable—Aborn Opera Company Pleased.

One of the events of the Keith season is the coming of the Albee stock co. in this connection the 1912 Albee co. was given the usual rousing welcome that has been characteristic of former openings. What is more pleasing, as all but one or two of the cast have already proved their worth in past seasons. The newcomers were not slighted, however, and all shared alike in one of the most cordial receptions that was ever given an Albee co. None of the Albee was the selection of the first week's attraction. It employs a very large cast and extends ample opportunities to a number of principals. A very smooth performance was effected, thanks to Marshall Farum, the new stage director, whose efforts stood out prominently as the play progressed. Lowell Sherman and Grayce Scott have the leading roles. The Fortune Hunter 22-27.

The Aborn English Opera co. opened a six weeks' engagement at the Opera House 15, selecting for its initial offering Madame Butterfly. A large audience was in attendance and extended a very cordial reception. Tales of Hoffmann was sung the last three days of the week 18-20. Special matinees were given on Tuesday and Thursday for the benefit of the children, at which time Hansel and Gretel was sung. Thais and Mignon are scheduled for the week of 22.

The Girl of the Golden West was on view at the Empire during the week 15-20. The primitive scenes and conditions were vividly portrayed by a cast which in general appeared to excellent advantage. Lowell Albee Taylor was especially good as the Girl. The Spendthrift 22-27.

Ernest Harold Baynes gave a very interesting lecture on Wild Animals of New England at the Library Hall 19.

The Providence and Rochester Baseball teams of the International League were the guests of Manager Lovenberg at Keith's 17.

The St. Andrew Chapter have in preparation a musical comedy which no doubt will rival anything that has been seen here in the amateur line for some time. It is known as The Pirates. The book is by Clarke W. S. Mays and the music by Marshall B. Martin. Albert Williams is directing. H. F. HYLAND.

WOONSOCKET—RIJOU: Bliss Stock co. in The Christian 8-13 pleased good business.

SOUTH DAKOTA

SIOUX FALLS—NEW THEATRE: The Heart Breakers 8 pleased full house.

TENNESSEE

KNOXVILLE.

Amateur Performance of Much Interest at Staub's—Madame Nordica Thoroughly Enjoyed.

The Pretenders, Knoxville's amateur dramatic club, gave two performances of All-of-a-Sudden Peggy April 11 and 13. They have overcome, to a large degree, the usual stiffness and lack of voice so disastrous to youthful Theatricals, and the performances were very creditable. Indeed, Edith Lockett was particularly pleasing as Peggy, her personality being admirably suited to the role. Ed. Albers gathered his full quota of the honors at Anthony, although he essayed a rather difficult character portrayal. Other principals were: Jennie Brownlow, Louise Mountcastle, Julia McCulley, Florence Fonda, Will Toms, and Robert Hunter.

Madame Nordica's Concert 10 was probably more thoroughly enjoyed than any of her previous performances. Her voice was even smoother and more beautiful, and her pleasing and joyous spirit seemed to pervade the entire audience.

Myron W. Whitney, the lyric baritone, was well received, and was especially impressive in the duet with Nordica.

CHATTANOOGA—RIJOU: Kats-Phean Comedy co. in Forty-five Minutes from Broadway 8-13 pleased fair business. Billie "Single" Clifford in The Man, the Girl and the Game 15-20 pleased.

MEMPHIS—LYCEUM: Red Rose 13, 14 (return) drew well and pleased. ITEM: Viola Allen's date canceled because of illness of star.

TEXAS

SAN ANTONIO—GRAND: Graustark 7-11; very capable co. at popular prices; business good. Work of Janet Waldorf as Princess Yelive deserves special mention. Viola Allen in The Herford 12, 13; closed season at this house, which has been very successful. Grace Elliott, John Westley, Charles Waldron, Miriam Collins, George Fawcett, Jessie Islette, Florence Johns deserve special mention. ORPHEUM: The Orpheum Players in The Heir to the Hoarsh 14-20, in which Lola Downin was again seen to advantage; business good. The Florida San Jacinto and Battle of Flowers 15-21; patriotic celebration of Texas Independence, and this year is in the hands of Albee B. Ayers as president; Charles Graebner, first vice-president; Emil Frank, second vice-president; J. H. Savage, treasurer; John B. Carrington, secretary, and E. W. Rogers, assistant secretary. Special features will be Automobile Parade, Charlot Fire Light Parade, Great Burlesque Circus Parade, Civic and Trades Display, Alcegeographical Parade, and Battle of Flowers. HADEN F. SMITH.

EL PASO—CRAWFORD: Matinee Girl Musical Comedy co. in Gay Corner Island 7-13. ARIODM: Not opened by Spanish Opera co. 7 as co. did not arrive; opening postponed for some time.

WACO—AUDITORIUM: De Wolf Hopper in Pinafore 2; excellent performance to crowded house. Graustark, matinee and night, 4; fair co. and house.

CLARKSVILLE—OPERA HOUSE: Kith's Band 8; good business.

UTAH

SALT LAKE CITY.

Garrick Stock Company Presents Salvation Nell—Louise Valentine Heard From.

At the Salt Lake Theatre the Garrick Stock co. gave a good production of Allan Jimmy Valentine April 1-6. Houses were fair to packed and audiences satisfied. Ida Adair was charming, and the entire co. well cast. This co. will present Salvation Nell 8-13.

At the Colonial Graustark 8-13 drew house from light to heavy as the week wore away. Louise Valentine as Princess Yelive, Frank T. Charlton, Frederick McQuirk, Albert Edmondson, and Selmar Romane were each satisfactory.

The Man from Home 8-10.

From the ashes of the old Bungalow Theatre, or, as later known, Daniels's Theatre, which succumbed to the last of a series of fires, has arisen one of the most up-to-date and well-appointed houses of the city. Independent motion pictures, vaudeville and music will be given at 10 cents to all parts of the house, the same being all on one vast floor, which comfortably seats seventeen hundred people. The most interesting feature of the house is a large pipe organ, the pipes of which flank each side of the proscenium, and is said to have cost \$20,000.

Edward P. Kimball, assistant organist of the Mormon Tabernacle, will have charge of it. The opening bill of vaudeville consisted of Hazel Walwright, soprano, and the Imperial Trio of male voices. On each Monday evening a band of twenty-five pieces will give a concert in connection with the motion pictures. On 15 the management of the house has promised to turn the house over, free, to the old Folks Committee that all the old people of all denominations or conditions may be entertained. The new name for the house is the Rex.

A mammoth concert was given 6 in the Mormon Tabernacle, the principal soloist being Maggie Toot, who recently headed a Pink Lady road co., and whose sister, Haged Dawn (Toult), is so well known as the Pink Lady in the New York co.

Professor Sautre Conn, instructor in the University of Utah, will present the University Chorus of one hundred voices, assisted by professionals, Maggie Toot, Fred E. Smith, M. J. Brines, and a symphony orchestra of forty musicians, under Concert Master Arthur Freber in The Creation about the middle of April.

C. E. JOHNSON.

VERMONT

BARRE—OPERA HOUSE: The Rosary 8 pleased good house. Richard Carle and Edna Wallace Hopper in Jumping Juniper 16 drew well and pleased.

BRATTLEBORO—AUDITORIUM: Madame Sherry 11 pleased 8. R. O. William Hawtrey in Dear Old Billy 17 drew well and pleased.

VIRGINIA

STAUNTON—REVERLY: Carleton Sisters in For Her Brother's Sake. The Whirlpool. Why Girls Leave Home. Hand of Fate. Wedded and Parted. and Panama 8-13 pleased good business.

RICHMOND—ACADEMY: Baby Mine 10, 11 pleased fair business. ITEM: Thurston 15-20 pleased nice business.

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WASHINGTON

SPOKANE.

Olive Vail Welcomed—New Opera House Planned—President Pantages' Prediction.

Miss Nobody from Starland, with Olive Vail in the name part, played to capacity at the Auditorium Theatre April 8, 9, the house being sold to the Spokane Ad Club. Marguerite Motie recently chosen as Miss Spokane, occupied a box with her maids of honor and attendants. Alma, Where Do You Live? featuring Naumette Flack, scored 12, 13.

Seating and Flood Musical Comedy co., which opened a season of twenty weeks at the American Theatre in The Frolics of 1912 7, played to big business during the week. Marjelle Baker, Lillian Sutherland, Carlton Chase, and Edward Allen are the principal players. The chorus of twelve is coming up splendidly.

Olive Vail, prima donna in Miss Nobody from Starland, announced in Spokane that she will appear next season in vaudeville in an act written by her husband, P. Hans Flath, playing Orpheum time.

William Siebels, superintendent of the Auditorium here, has secured a contract to decorate the city of Pullman, Wash., for the convention of the G. A. R. of Washington, Idaho, Oregon, and Alaska, June 3-8, when 2,000 old soldiers will attend the encampment.

George D. Cord, a recent arrival from New York, has plans for a \$35,000 Opera House at Pasco, Wash. The plan is to sell seats for the first performance at \$10 each, thus insuring the primal success of the undertaking. The Chamber of Commerce has endorsed the proposition, and appointed a committee to act with Mr. Cord in soliciting funds.

Professor Alexander Cody, of the faculty of Gonzaga College, Spokane, has written a five-act drama, entitled Vincentius, which will be presented by students in a downtown theatre June 15.

The Entertainment Committee of the Mystic Order of Enakope, headed by Charles Hebbard, will stage a series of Olympic games, band concerts, a choral festival and electrical parades in Spokane the last week in June. Twenty thousand dollars have been set aside for the carnival, which will be free and open to all.

Polythymia Sextette, a musical organization from Washington State College, at Pullman, gave a recital at the Central Christian Church 9. The sextette is making its second annual tour of the inland Empire. Mrs. Kuria Strong, instructor in voice culture at the college, is director.

Robert Hubbard, bone craftsman at East Aurora, N. Y., will deliver his lecture, "Modern Business," at First Methodist Church, Spokane, 27. On his last visit to the Northwest he was a headliner at the Orpheum Theatre.

E. Clarke Walker, manager of the Pantages' Theatre, announces that the house will be furnished and decorated at a cost of more than \$5,000 next July.

Alexander Pantages, of Seattle, president of the Pantages' Theatre Co., announced in Spokane 12, that he has acquired the interests of the local holders in the Spokane house, adding: "The Pantages' Circuit will extend from the Atlantic to the Pacific in less than two years. I am now the owner of \$4,000,000 worth of theatre houses and franchises, and I shall own and control \$12,000,000 of this business within two years." W. S. McCREA.

SEATTLE.

Lulu Glaser Well Received at the Metropolitan—The Newlyweds Pleased.

At the Metropolitan the attraction was Miss Dulesack April 7-13, presented by a capable co. before houses averaging good business. The production was well staged and costumed. Lulu Glaser won favor by reason of her delightful and charming portrayal of the title part. Scottish humor and characteristics were in evidence. There were many hits, and some unique features contributed to the general enjoyment. In the cast were Wilma Wood, Rosetta Nier, Thomas Richards, Matthew Hanley, George Graham, David Torrence, and others.

At the Moore Excuse Me 7-13 was presented by a good co. before audiences ranging from small to large, and the amusing situations elicited much laughter and applause. In the cast were Ann Murdock, Rita Stanwood, Lallie Brownell, Lottie Alter, Isabel Richards, Charles Meakins, Willis P. Sweetnam, Sidney Greenstreet, F. J. McCarthy and others, who contributed to the fun and amusement. The staging was ingenious, and the illusion of a moving train well sustained.

The Newlyweds and Their Baby 7-13 at the Seattle was thoroughly enjoyed by audiences (Continued on page 22.)

BUSINESS DIRECTORY

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Denver, Colo., 22-27. Cheyenne, Wyo., 29. Salt Lake City, U. S., May 1-4.
ALIAS JIMMY VALENTINE (Liebler and Co.): Philadelphia, Pa., 22-27.
ALLEN, VIOLA (Liebler and Co.): Ft. Smith, Ark., 26. Memphis, Tenn., 29.
ANGEL, MARGARET (Louis Netherole): Victoria, Can., 25. Vancouver 26. 27. Seattle, Wash., 29-May 1.
ARLISS, GEORGE (Liebler and Co.): New York City Sept. 15—Indefinite.
AT SUNRISE (Darrell H. Lyall): Dubuque, Ia., 28.
BABY MINE (Wm. A. Brady, Ltd.): Montreal, Can., 22-27.
BATES, L. LANCHE (David Belasco): Los Angeles, Cal., 22-27. San Francisco 29-May 11.
BEN-HUR (Klaw and Erlanger): London, Eng., April 15—Indefinite.
BEVERLY OF GRAUSTARK (A. G. Delamater): Steubenville, O., 24. New Castle, Pa., 25. Franklin 26. Oil City 27. Meadville 29. Dunkirk, N. Y., 30. Perry May 1. Palmyra 2. Syracuse 3. Poughkeepsie 4.
BLUE BIRD (Liebler and Co.): Indianapolis, Ind., 22-27.
BOUGHT AND PAID FOR (Wm. A. Brady): New York City Sept. 28—Indefinite.
BUNTY FULLS THE STRINGS (Ocell DeMille): New York City Oct. 10—Indefinite.
BURNIE, BILLIE (Charles Frohman): Fall River, Mass., 24. Salem 25. Portland, Me., 26. 27. Bangor 29. Lewiston 30. Lawrence, Mass., May 1. Lowell 2. Worcester 3. 4.
BUTTERFLY ON THE WHEEL (Lewis Waller): New York City Jan. 9—Indefinite.
CARTER, MRS. LESLIE (John Oort): Minneapolis, Minn., 22-28. Winona 29. South Bend, Ind., May 4.
CLARKE, DELLA (John F. Sullivan): Denver, Colo., 21-27. Boulder 29. Greeley 30. Ft. Collins May 1. Cheyenne, Wyo., 2. Laramie 3. Rock Springs 4.
CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Sydney, Australia, April 13—Indefinite.
CONCERT, THE (David Belasco): Louisville, Ky., 22-24. Dayton, O., 25. Toledo 26. 27. Cleveland 29-May 4.
COUNTESS, CATHERINE (Stair and Havlin): Louisville, Ky., 21-27.
COUNTRY BOY (Co. A. Henry B. Harris): Denver, N. H., May 1.
CRANE, WILLIAM H. (Joseph Brooks): Chicago, Ill., 8-27.
CROSMAN, HENRIETTA (Maurice Camphell): Sioux City, Ia., 23. 24. Lincoln, Neb., 25. Colorado Springs, Colo., 27. Denver 29-May 4. Cheyenne, Wyo., 8.
DEAR OLD BILLY (A. G. Delamater): Plattsburgh, N. Y., 24. Amsterdam 25. Rome 26. Geneva 27. Toronto, Can., 29-May 4.
DEEP PURPLE (Liebler and Co.): Aurora, Ill., 25. Joliet 27.
DIVORCE, THE (Howland and Clifford): Chicago, Ill., April 20—Indefinite.
DREW, JOHN (Charles Frohman): Chicago, Ill., 8-27. Peoria 29. Bloomington 30. Madison, Wis., May 1. Milwaukee 3-4.
EAST LYNNE: Baltimore, Md., 22-27.
EAT LYNNE: Washington, D. C., 22-27.
ELLIOTT, GERTRUDE (Charles Frohman): Brooklyn, N. Y., 22-27.
EVERYMAN (Eastern: Henry W. Savage): Newark, N. J., 22-27. Hartford, Conn., 29-May 4.
EVERYMAN (Western: Henry W. Savage): Rochester, N. Y., 22-27. Toronto, Can., 29-May 4.
EXCURSE ME (Eastern: Henry W. Savage): Stratford, Can., 24. Guelph 25. Woodstock 26. Brantford 27. Galt 28. Peterboro 30. Belleville May 1. Brockville 2. Ft. Plain, N. Y., 3. Rome 4.
EXCURSE ME (Southern: Henry W. Savage): Waterville, Me., 24. Augusta 25. Lawrence, Mass., 26. Lowell 27. Salem 29. Brockton 30. Taunton May 1. Fall River 2. New Bedford 3. Newport, R. I., 4.
EXCURSE ME (Western: Henry W. Savage): Roseman, Mont., 24. Billings 25. Miles City 26. Winnick, Can., May 1. Grand Forks, N. Dak., 2. Crookston, Minn., 3. Fargo, N. Dak., 4.
FATHER, THE (Messrs. Oland and Burt): New York City 9-27.
FATHERHAM, WILLIAM (L. R. Gallagher): Tacoma, Wash., 23. 24. Seattle 25-27. Victoria, Can., 29. New Westminster 30. Vancouver May 1. 2.
FORRES-ROBERTSON, J. (Percy Burton): New York City Oct. 21-June 1.
GARDEN OF ALIHA (Liebler and Co.): New York City Oct. 21-June 1.
GET-RICH-QUICK WALLINGFORD (Central: Cohan and Harris): Binghamton, N. Y., 24. Wilkes-Barre, Pa., 25. Berton 26. 27.
GET-RICH-QUICK WALLINGFORD (Eastern: Cohan and Harris): New York City 15-27.
GET-RICH-QUICK WALLINGFORD (Western: Cohan and Harris): Kalamazoo, Mich., 24. Lansing 25. Battle Creek 26. London, Can., 27. Toronto 29-May 4.
GILMORE, PAUL (Paul Gilmore Co. Inc.): Henderson, Ky., 25.
GIRL FROM RECTOR'S (Western: Max Plönn): Rochester, N. Y., 22-27.
GIRL OF THE UNDERWORLD (O. E. Wee): Rockville, Conn., 25. 26. Manchester 29. New Britain 27. Litchfield 29. New Milford 30. Amenia, N. Y., May 1. Berlin 2. Otham 3. Philmont 4.
GLASS HOUSE (Martin Beck): Chicago, Ill., April 14—Indefinite.
GOOSE GIRL (Baker and Castle): Kansas City, Mo., 21-27.
GRAUSTARK (Baker and Castle): Kansas City, Mo., 29-May 4.
GREAT-LUDLOW PLAYERS: Philadelphia, Pa., 20-27.
GREYHOUND, THE (Wagnahale and Kemper): New York City 22—Indefinite.
HACKETT, JAMES R. (W. F. Muenster): Philadelphia, Pa., 22-May 4.
HAWTREY, CHARLES (Messrs. Shubert): New York City April 15-May 11.
HILLARD, ROBERT (Klaw and Erlanger): Philadelphia, Pa., 22-27.
HODGE, WILLIAM T. (Liebler and Co.): Pasadena, Cal., 24. Bakersfield 25. Fresno 26. Stockton 27. Sacramento 29. 30. San Jose May 1. Oakland 2-4.
ILLINOIS, MARGARET (Edw. J. Bowser): Peoria, Ill., 24. Bloomington 26. Jacksonville 28. Springfield 27. St. Louis, Mo., 28-May 4. Alton, Ill., 6.
IN OLD KENTUCKY (A. W. Dingwall): Syracuse, N. Y., 25-27.

JUST LIKE JOHN (William A. Brady): Pittsburgh, Pa., 22-27.
KIRKMET (Harrison Gray Fiske): New York City Dec. 25—Indefinite.
LIGHT ETERNAL (Milton Rice): Adrian, Mich., 24. Jonesville 25. Sturte 26. Ft. Wayne, Ind., 27.
LITTLE MISS BROWN (William A. Brady): Cleveland, O., 22-27.
LITTLE WOMEN (Wm. A. Brady): Columbus, O., 22-27. Rochester, N. Y., 29-May 4.
MACK, ANDREW (A. E. Caldwell): Boston, Mass., 22-27.
MCINTYRE, FRANK (Henry B. Harris): Newark, N. J., 22-27. Brooklyn, N. Y., 29-May 11.
MADAME X (Henry W. Savage): Missoula, Mont., 24. Butte 25. Glens Falls 26. Helena 27. Billings 29. Miles City 30. Winnipeg, Can., May 2-4.
MAN ON THE BOX (Monte Thompson): Lindsay, Can., 24. Port Hope 25. Cobourg 26. Kingston 27. Napanee 29.
MANN, LOUIS (Werba and Luescher): New York City Jan. 22-May 4.
MANTEL, ROBERT (Wm. A. Brady): Detroit, Mich., 22-27. Cleveland, O., 28-May 4.
MARRIAGE—NOT (Ocell DeMille): Syracuse, N. Y., 22-24. Rochester 25-27. Chicago, Ill., 29—Indefinite.
MELVILLE, ROSE (J. R. Steinfeld): Cincinnati, O., 21-27. Cleveland 29-May 4.
MILLER, HENRY: New York City March 11—Indefinite.
MILLION, THE (Henry W. Savage): Toronto, Can., 22-27. Montreal 29-May 4.
MISSOURI GIRL (Messrs. M. H. Norton): Port Huron, Mich., 27. 28. Mt. Clemens 29. Trenton 30. Jackson May 4.
MISSOURI GIRL (Western: Norton and Rith): St. John, Kan., 25. Stafford 26. Larned 27. Ellsworth 29.
OFFICER 666 (Cohan and Harris): New York City Jan. 25—Indefinite.
OFFICER 666 (Cohan and Harris): Chicago, Ill., March 3—Indefinite.
OLOOTT CHAUNCEY (Augustus Pitou): Cleveland, O., 22-27. Rochester, N. Y., 30. May 1.
OLD HOMESTEAD (Frank Thompson): Baltimore, Md., 22-27. Philadelphia, Pa., 29-May 4.
OLIVER TWIST (Liebler and Co.): New York City Feb. 26—Indefinite.
ORLENEFF, PAUL: New York City 15-27.
PAID IN FULL (Wagnahale and Kemper): St. Louis, Mo., 21-27.
PENALTY, THE (Klimt and Gazzolo): Richmond, Va., 22-27.
POYNTER, BRULAH (H. J. Jackson): Chicago, Ill., 7-27.
RAMBEAU, MARJORIE (Fred Geisen): Taft, Cal., 24. Mariposa 25. Bakersfield 26. Los Angeles 28-May 12.
RAY, E. MONROE (H. Frasee): Chicago, Ill., April 1—Indefinite.
REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Montreal, Can., 22-27.
ROBBSON, MAY (L. S. Sire): Portland, Ore., 22-27. Seattle, Wash., 29-May 4. Tacoma 5. 6.
ROMANCE, THE UNDERWORLD (Myron B. Rice): Chicago, Ill., April 8—Indefinite.
ROSBY (Howland and Clifford): Williamston, Conn., 26.
ROSBY (Howland and Clifford): Salamanca, N. Y., 24. Warsaw 25. Perry 26. Bradford, Pa., 27.
ROSS, THOMAS W. (Cohan and Harris): Chicago, Ill., March 17—Indefinite.
SHEPHERD OF THE HILLS (Gashell and MacVitty): Chicago, Ill., April 21-May 18.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Cincinnati, O., 22-27. Columbus 29. Indianapolis, Ind., 2-4.
SQUAW MAN (Clarence Bennett): Mountain Home, Ida., 24. Boise 25. 26. Weiser 27.
STAHL, ROSE (Henry B. Harris): Philadelphia, Pa., March 11-April 27.
STAPPEDE, THE (A. G. Delamater): Louisville, Ky., 21-27. St. Louis, Mo., 28-May 2. Kansas City 3-5.
STARR, FRANCES (David Belasco): Boston, Mass., 22-May 18.
TALKER, THE (Henry B. Harris): New York City Jan. 8—Indefinite.
THIRD DEGREE (Southern: United Play Co.): Quincy, Ill., 24. Chicago 28-May 4.
TOWN MARSHAL (O. E. Wee): Medina, N. Y., 25. Albion 26. Clyde 27.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): St. Louis, Mo., 21-27. Cedar Rapids, Ia., 22-27.
UNCLE TOM'S CABIN (Leon Washburn): Spokane, Wash., 24. Walla Walla 25. Yakima 26. Cle Elum 27. Olympia 29. Aberdeen 30.
UNWRITTEN LAW (Liebler and Co.): Baltimore, Md., 22-27.
VIRGINIA, THE (J. H. Palmer): Norfolk, Va., 22-27. Richmond 29-May 4.
WALLER, LEWIS: New York City March 11—Indefinite.
WARE, HELEN (Henry B. Harris): Cincinnati, O., 22-27. Louisville, Ky., 29-May 1. Dayton, O., 29.
WARFIELD, DAVID (David Belasco): New York City Oct. 1-May 4.
WARNER, H. B. (Liebler and Co.): Boston, Mass., April 8—Indefinite.
WHITE SQUAW (J. F. Sullivan): Brainerd, Minn., 24. Fargo, N. Dak., 25. Crookston, Minn., 26. Grand Forks, N. Dak., 27. Winnick, Can., 29-May 1.
WHITESIDE, WALKER: New York City March 11—Indefinite.
WILSON, AL (Sidney R. Ellis): Pittsburgh, Pa., 22-27.
WITHIN THE LAW (Wm. A. Brady): Chicago, Ill., April 6—Indefinite.
WOMAN, THE (David Belasco): Bloomington, Ill., 24. Joliet 26.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York City Aug. 20—Indefinite.
ALBEE (Edw. F. Albee): Providence, R. I., April 15—Indefinite.
ALCAZAR (Belaaso and Mayer): San Francisco, Cal.—Indefinite.
APPELL (N. Ansell): Niagara Falls, N. Y., April 1—Indefinite.
BAILEY OLIVER D.: Seattle, Wash., March 24—Indefinite.
BARROW-WINNINGER: Lincoln, Neb., April 29—Indefinite.
BELASCO AND STONE (Belaaso and Stone): Los Angeles, Cal.—Indefinite.
BELGRADE, RABIE (Messrs. Mayo and Kau): Gloucester, N. Y., April 22—Indefinite.
BERGEN, THURLOW: St. Paul and Minneapolis, Minn.—Indefinite.
BIJOU (Geo. A. Haley): Woonsocket, R. I.—Indefinite.

BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—Indefinite.
BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—Indefinite.
BONSTELLE, JESSIE: Buffalo, N. Y., April 15—Indefinite.
BRADFORD: Bradford, Pa., April 22—Indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—Indefinite.
BUTTERFIELD PLAYERS (Everett Butterfield): Washington, D. C., April 15—Indefinite.
CAMBERIA (H. W. Scherer): Johnstown, Pa., Feb. 12—Indefinite.
CHAPPELL PLAYERS (Harry Chappell): Aurora, Ill., April 8-June 15.
COLLAGE: Chicago, Ill., Sept. 4—Indefinite.
COLONIAL: Lansing, Mich.—Indefinite.
COLONIAL: Ottawa, Can., Feb. 12—Indefinite.
COLUMBIA PLAYERS (Mietzerott and Berger): Washington, D. C., March 15—Indefinite.
CRAIG (John Craig): Boston, Mass., Sept. 1—Indefinite.
CRISWORTH (Percy Williams): Brooklyn, N. Y., Sept. 2—Indefinite.
DAVIDSON (Charles Brown): Milwaukee, Wis., March 21—Indefinite.
DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28—Indefinite.
DE VONDE, CHESTER: Camden, N. J., April 8—Indefinite.
DOMINION: Ottawa, Can., April 15—Indefinite.
DORNER PLAYERS: Hasleton, Pa., Jan. 22—Indefinite.
EMPIRE (John Pollock): Syracuse, N. Y., May 6—Indefinite.
EMPIRE (Snits and Nathanson): Holbrook, Mass., Sept. 4—Indefinite.
EMPIRE (Snits and Nathanson): Providence, R. I., March 4—Indefinite.
EVANSTON (Wm. M. Vance, Inc., mngs.): Evanston, Ill.—Indefinite.
GAGNON-POLLOCK (Hert G. Gagnon): New Orleans, La.—Indefinite.
GARRICK (Boers and Bitter): Salt Lake City, U. S., Sept. 18—Indefinite.
GAYETY: Hoboken, N. J., Dec. 25—Indefinite.
GERMAN (Hans Loebel): St. Louis, Mo., Oct.—Indefinite.
GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 3—Indefinite.
GERMAN THEATRE (O. E. Schmidt): Rochester, N. Y., 23-24.
GILLETTE (J. W. Gillette): Butte, Mont., Nov. 26—Indefinite.
GLASER, VAUGHAN: Detroit, Mich., April 14—Indefinite.
GOTHAM (Percy Williams): Brooklyn, N. Y., Sept. 2—Indefinite.
HACKETT, NORMAN (Jessie Bonstelle): Toledo, O., April 21-May 18.
HARRIS-ARKINSON: Bloomington, Ind., May—Indefinite.
HARTIGAN (W. H. Hartigan): Chillicothe, O.—Indefinite.
HARTMAN (Vaughan Glaser): Columbus, O., April 22—Indefinite.
HAYWARD (Charles L. Gill): Cambridge, Mass., Dec. 23—Indefinite.
HAYWARD, GRACE (Geo. M. Gatis): Chicago, Ill., Sept. 4—Indefinite.
HOLDEN (Chas. A. Holden): Indianapolis, Ind., April 22—Indefinite.
HORNE (F. F. Horne): Butler, Pa.—Indefinite.
HORNE: Jamestown, N. Y.—Indefinite.
HUNTINGTON, WRIGHT (J. Fred Miller): Youngstown, O., April 8—Indefinite.
JUNEAU: Milwaukee, Wis.—Indefinite.
KEITH (James E. Moore): Portland, Me., April 9—Indefinite.
KEITH (E. F. Albee): Providence, R. I., April 15—Indefinite.
KELLARD, JOHN: Philadelphia, Pa., April 22—Indefinite.
KELLARD, RALPH: Syracuse, N. Y., Feb. 20—Indefinite.
LANG, EVA (O. D. Woodward): Kansas City, Mo., April 21-June 15.
LAWRENCE-RANDUSKY (Del S. Lawrence): Vancouver, B. C.—Indefinite.
LEWIS-OLIVER (Jack Lewis): Hamilton, O., Dec. 24—Indefinite.
LEWIS-OLIVER (Jack Lewis): Middletown, O., April 1—Indefinite.
LEWIS-OLIVER: Molina, Ill.—Indefinite.
LEWIS-OLIVER: Winona, Minn., April 8—Indefinite.
LITTLE THEATRE (Winthrop Ames): New York City March 12-May 4.
LONERGAN, LESTER: New Bedford, Mass., Aug. 4—Indefinite.
LORCH, THEODORE, AND OCELL FAY: Toledo, O.—Indefinite.
LYCUM (Louis Phillips): Brooklyn, N. Y.—Indefinite.
LYNN (Jack Lynn): Webster, Mass.—Indefinite.
LYRIC (Frank Carpenter): Bridgeport, Conn., Jan. 1—Indefinite.
LYTEL-VAUGHAN: Albany, N. Y., March 28—Indefinite.
MACK, WILLARD-MAUDE LEONE (George Baker): Portland, Ore., March 31-April 27.
MAJESTIC (Lawrence Deming): Tonka, Kan., April 6—Indefinite.
MAJESTIC (N. Ansell): Utica, N. Y., Feb. 26—Indefinite.
MALLET-DENISON: Schenectady, N. Y., April 8—Indefinite.
MARLOWE (Albert Phillips): Chicago, Ill., Feb. 26-May 19.
METROPOLITAN PLAYERS: Baltimore, Md., April 26—Indefinite.
MORISON, LINDRAY: Lynn, Mass.—Indefinite.
NATIONAL: Montreal, P. Q.—Indefinite.
NEW YORK (Col. Horne): Erie, Pa., April 8—Indefinite.
NORTH BROTHERS: Oklahoma City, Okla.—Indefinite.
NORTH BROTHERS: Muskogee, Okla., March 4—Indefinite.
OPERA HOUSE (Alex. Ried): Paterson, N. J.—Indefinite.
ORPHEUM PLAYERS (Grant Laferre): Philadelphia, Pa.—Indefinite.
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DIXIE PLAYERS (Frank Montgomery): Wash-
ington, D. C., March 12-April 27.
ELTINGER, JULIAN (A. H. Wood): Philadel-
phia, Pa., 5-27, Boston, Mass., 29-May 11.
EMPIRE MUSICAL STOCK: Paterson, N. J.,
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FISCHER'S FOLLIES (Messrs. Fischer and
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Lawiston, Ida., 25, Spokane, Wash., 26-28,
Missoula, Mont., 29, Anacosta 30, Butte May
1, Great Falls 2, Helena 3, Billings 4.
GUMMING, LOUISE (Messrs. Shubert): Salt
Lake City, U., 29, 30, Colorado Springs, Col.,
May 4.
HALF WAY TO PARIS (Thomas Rork): Bos-
ton, Mass., April 22-May 4.
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22-May 4.
HEART BREAKERS (Mort Singer): Seattle,
Wash., May 1-4.
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Mich., 22-27.

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LOUISIANA LOU (Harry Askin): Chicago, Ill.,
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LOUISIANA LOU (Harry Askin): Winona,
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MORTON'S MUSICAL COMEDY (Lewis J. Mor-
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MUTT AND JEFF (Co. A: Gus Hill): Ottawa,
Can., 22-24, Peterborough 25, Belleville 26,
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30, Plattsburg May 1, Quebec, Can., 2-4.
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4.
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RING, BLANCH (Frederic McKay): New York
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ROSE MAID (Verba and Luescher): New York
city April 22—Indefinite.
SCHEFF, PHILIP (Messrs. Shubert): Philadel-
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SPRING MAID (Verba and Luescher): Salt
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May 4, Santa Ana 5.
SPRING MAID (Southern: Verba and Lues-
cher): Hamilton, Can., 22-24, Kingston 25,
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Me., 24, Madison 26, Showhagan 27, Pittsfield
28, Newport 30, Dexter May 1, Dover 2, Guil-
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Mass., April 16—Indefinite.
WINSOME WIDOW (Florence Elefeld, Jr.):
New York city April 11—Indefinite.
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THE WEEK IN BOSTON

Half Way to Paris and Girl From Montmartre Here for First Time—Benton's Gossip.

(Special to The Mirror.)

With changes in many of the houses in town this week, the Boston season rapidly approaches its end. In fact, some of the concluding attractions of the year are here now, for Boston's season is growing shorter and shorter. Not so long ago it would last to the 17th of June, but new managers think of closing in May.

Frances Starr was the most prominent of the dramatic newcomers of the week, for she brought here The Case of Becky, which had its foundation in the series of psychological experiments conducted by Dr. Morton Prince, a prominent Back Bay physician. That gives a decided local interest to the engagement, while to many there is a feeling that Miss Starr was not given a fair show by the action of Mayor Fitzgerald on the occasion of her last visit to Boston. She had made a great personal success at that time, and there was a repetition of the same cordiality on the occasion of her first appearance here as Becky. Charles Dalton, her leading man, is a favorite.

The Shubert moved from the serious pantomime of Sumurun to the sally of Hanky Panky, and in Lew Fields' co. was found one of the best balanced musical comedy organizations seen here in a long time. Max Rogers and Carter de Haven divided the comedy honors of the entertainment, and Vera Michaelson, who is the prima donna, was especially good in the musical features. Bobby North, Hugh Cameron, and Flora Parker are also seen to advantage.

Still another new musical piece is at the Majestic, where Half Way to Paris opened a fortnight to good business. The piece is in Paul M. Potter's happiest vein, and it has been staged in lively fashion so far as comedy and music are concerned. Laura Guerite and Sophie Brandt are about even in honors, while Joseph Herbert, Fred Frear, Joseph C. Miron, and Alexander Clark make up a quartette of popular comedians.

Andrew Mack is at the Boston for a single week, back in Irish drama after his experiences in vaudeville. Tom Moore has been played by him before, but it is always popular from the manner in which it enables him to sing Moore's Irish ballads.

It reminds one of the days of the old stock co. at the Boston Museum at the Castle Square this week. This historic house used always to give a season of the old comedies each year, and now John Craig is taking his place in the educational line by reviving The School for Scandal. Special arrangements were made for school children at the opening performance, and the Vincent Club took the whole house at a large matinee in the week for the benefit of the Denison House, a college settlement.

The Aborn forces at the Boston Opera House have a doubly busy time of it this week, as they give Madame Butterfly with their double casts for all the regular performances of the week, and then a concert of the old comedies and matinees with Hannel and Gretel for the children.

The third offering of the stock co. at the South End is Annie Laurie, Douglas Flattery's Scotch comedy, which has been given here once or twice before, and which now has Isabelle Brownson and Richard Thornton in the leading characters.

Hattie Williams has made a decidedly strong personal hit by her production of The Girl from Montmartre at the Park. The piece proves to be a setting to music of The Girl from Maxim's, in which Miss Williams used to star, and she is better than ever. Excellent support is given by Herbert Corbell, Emma Janvier, Leonora Paul, Edna Hunter, William Froette, and William Danforth.

There is no question but that the Plymouth has found the biggest hit of its initial season in Allie Jimmy Valentine. There is just enough of the heart interest in the melodrama to make it hit the popular taste, and H. B. Warner and the others in the cast give it an excellent presentation.

Fred Stone, of Montgomery and Stone, accompanied E. R. Farmer, of Arlington, and Robert Burrows of Cambridge, on their hunting trip in Greenland last summer, and took a number of motion pictures in the ice fields. Therefore it was a pleasant compliment that he gave an exhibition to invited guests one night last week after the performance at the Park. The display began at 11 o'clock, so that the other actors about town could be present, and members of the local run clubs were invited. Mr. Stone has participated in a number of shooting tournaments while he has had engagements here.

Arrangements have been completed to have the moving pictures of Sarah Bernhardt in Camille and Madame Helene in Madame Sans-Gene shown

here in Steiner Hall, opening early in May. There was some question about issuing a license to the hall for the pictures, but finally one was granted for a week, and it will probably be extended. Steiner Hall is below the level of the ground, but the municipal authorities have never questioned for an instant the display of pictures in a similarly located hall in the Tremont Temple Building.

The Toy Theatre ended the first season in its little playhouse on Line Street with The Silent System, The Child in the House, and The Literary Sense.

JAY B. BENTON.

BALTIMORE NEWS.

Stock at Academy of Music—The Unwritten Law.

(Special to The Mirror.)

On Saturday night the curtain will be rung down in our three first-class houses on the season of 1911-1912. This, however, does not mean that Baltimoreans will be without amusements, for two of the houses, Ford's and the Academy of Music, will immediately inaugurate a Spring and Summer season. The former will again offer popular priced grand opera by the Aborn forces, which proved so tremendously successful last season, and the latter theatre will bid for favor with a stock co., comprising some of the best talent in the profession. This will be the first time in years that this particular house has sheltered a stock co., and the result of the experiment will be watched with interest. The Maryland had the distinction of attracting the largest audiences for the week ending 20. Norworth and Bayes were the particular magnets, and as usual, the size of the audiences was only tested by the seating capacity of the theatre. Everywoman, upon which we put our stamp of approval when it was first revealed to us, returned to the Auditorium, and the audiences were fully as large as those which greeted it on its first appearance. Andrew Mack drew a legion of admirers to Ford's with Tom Moore, and Gertrude Elliott and her admirable co. in Preserving Mr. Panmure succeeded in entertaining the more exacting playgoers, who found the acting of the Finero comedy a delight and a treat.

With the closing week of the regular season, the Academy again comes in the rescue with another new production and thereby receives the record for the greatest number of new plays offered by any local playhouse during the past season. The new play, which began a week's engagement 22-27, was written by that versatile playwright, Edwin Milton Royle, and is entitled The Unwritten Law. The cast includes George Farrow, Amelia Gardner, Violet Fleming, John Stokes, Frank Sheridan, Grace Mills, Kate Tibbary, Nina Morris, Frederick Hurton, Maud Durand, and the Tobin Children, Vivian and Tommy. The play is described as an emotional drama in four acts, the first three of which take place in the living room of the Wilsons and the fourth in the Prosecuting Attorney's office. In a footnote on the programme the author acknowledges his indebtedness to United States Attorney Henry Wise and several well-known neurologists, including Edward S. Stitzel and Frederick Peterson. A full review of this play will be noted in next week's issue. Shenandoah, stock production, 20-4.

Madame Adelaide Norwood, a Baltimorean, whose work is favorably known through her many engagements in this city with various operatic organizations, heads the bill at the Maryland this week. Nellie V. Nichols, Robert's Dancers, Hugh Lloyd, Chick Sale, Reno and Green, Work and Over, and McConnell and Shipman complete the programme.

An enormous audience greeted the Metropolitan Opera co. on its only appearance here this season at the Lyric 20, when it stopped off, en

route from Philadelphia to Atlanta, to give a matinee performance. Humperdinck's Koenigskinder was the work sung, and it was also the first time the opera has been given in this city. Geraldine Farrar sang the title-role. Miss Farrar is no stranger here, having sung several times at the Lyric during the Metropolitan's season a few years ago, when they made up weekly visits. It was essentially a "Farrar audience" and last no opportunity to show how glad it was to hear her again. She was in excellent voice and has seldom been heard to better advantage. Her voice has gained in volume and tone since we last applauded her.

I. BARTON KREIS.

BROOKLYN AMUSEMENTS.

Louis Carter Added Another Hit to Her Long List—Leah Winslow Pleased.

Seven Sisters was presented by the Corne Payton Stock company as the final bill of the season. Claude Payton as Count Fort Horky gave a most satisfactory performance and was instant favor. Minna Phillips interpreted the role of the eldest sister in a pleasing manner and again displayed her versatility. Charlotte Wade Daniels had an excellent part as the mother, while Joseph Girard played up to his usual standard as Baron Radvaaz. Others in the cast were Grace Fox, Ethel Milton, Alma Rutherford, Ethel Chapman, Maude Simmons, Lillian Barry, George Storrs Fisher, Harry McKee, and Arthur Jarrett. The Gotham Theatre Stock company appeared last week in The Goodnight. Louis Carter had a role which suited her style and was a real success. Victor Browne as her husband gave a fine performance and won well deserved success. The role of Aunt Gretchen was in the hands of Kate Woods Fiske and, as is customary from this clever woman, a most praiseworthy performance was rendered. Others in the cast were Henry M. Hicks, James Kyrle MacCord, Frank Fielder, John H. Dilson, Caroline Locke, and Beola Watson. The production was excellent in every detail and showed the hard work on the part of the stage director, Addison M. Pitt.

The Witches Hour was capably played by the Crescent Stock company last week. George Allison took the part of Jack Brookfield and presented a fine piece of work, and won the approval of large audiences. Leah Winslow in the role of Helen Winslow played a good mother. Gertrude Rivers as Alice Campbell was excellent, and Leona Martin in the role of Viola Campbell displayed her usual cleverness. Others in the cast worthy of special mention were Arthur Buchanan, Joseph Egerton, Daniel E. Manion, M. J. O. Bricks, and Charles Schofield.

The Light that Failed was the attraction at the Lyceum last week and a fine performance was given.

Corne Payton tendered a benefit to Gus Clayton and Walter Betts, treasurer and assistant, respectively, at his Les Avenue Theatre, Sunday evening, April 14. The programme consisted of twenty-four acts, comprising all the stock favorites of both the Corne Payton Les Avenue Stock company as well as his Newark house, also including Etta Reed Payton, who is always welcomed. Victor Browne, the popular leading man of the Gotham Stock company as well as Phyllis Gilmore, the favorite of both the Les Avenue Stock company and Phillips' Lyceum, came forward in an effort to make the evening a grand success, and were liberally applauded for their work. Another act on the bill worthy of special mention were King and Gee, two clever sinners and dancers, who are always ready to come to the front when they hear the word "benefit." These two girls were greeted with rounds of applause and easily proved the hit of the bill.

Thais was well sung last week by the Aborn Opera company at the Academy of Music with Edith Helens in the title-role and Morton Adkins as Athanail, the monk.

The Crescent Stock company opens a four weeks' engagement at the Greenpoint Theatre, beginning May 15. CHARLES J. RUPPEL.

PLAYS Vaudeville Sketches, Acts, Wags, etc. Catalog for show. Book of all kinds of new vaudeville material. Gambler's Stage Budget, 15c. E. L. GAMBLE & CO., East Liverpool, O.

der, William O. Conway, F. C. Stoppenbach, and Stuart White.

RACINE—THEATRE: Margaret Illington in Kindling 13; one of the treats of season; large audience. My Wife's Family 14; two good audiences.—**ITEM:** Good advance sale of Louisiana Lou 17.

EAU CLAIRE—OPERA HOUSE: The Wolf 7 pleased two fair houses. Prince of Te-night 9 good business. Motion pictures every night when no regular attraction.

OCOTO—TURNER: The Gamblers 8 pleased good house. Green Bay Eika's Minstrels 11 pleased S. R. O.

BELOIT—WILSON'S: Margaret Illington in Kindling 12; capacity.

WYOMING

LARAMIE—OPERA HOUSE: Hugo Brothers' Greater American Minstrels 18 pleased.

CANADA

MONTREAL.

Richard Carle and Miss Hopper Pleased—Blanche Ring Well Received.

Richard Carle, supported by Edna Wallace Hopper and a clever co., opened at His Majesty's April 9 in Jumping Juniper. Mr. Carle as Professor Goodenough gave a clever and amusing characterization. Edna Wallace Hopper was dainty and charming. Ines Bauer, Hattie Fix, and Harry Meyer all contributed good work. The Girl in the Tail 15-20.

Blanche Ring scored quite a success at the Princess in A Wall Street Girl. The opera is well staged and contains a lot of good work for the chorus. Harry Gilford did some capital comedy work. William F. Carleton, Lois Josephine, and Wellington Cross are all deserving of mention. Matt and Jeff 15-20.

Frank Stafford and co., which includes a couple of very clever dogs, in A Hunter's Game is a leading feature at the Orpheum. Cressy and Dayne present an amusing playlet, One Night Only.

Kallah's Oriental dancing is the feature of the offering at the Royal.

A big revival of Barjon's Gismonds is the Easter offering at the National.

The Francis has started on its third year of success as a vaudeville and moving picture house.

Harry Bennett is still the drawing attraction at the Lyric. Brooks and Lorella present a good comedy acrobatic act. W. A. TREMAYNE.

TORONTO.

The Fortune Hunter and Bunty Pulls the Strings Drew Well and Pleased.

The Fortune Hunter was a deserving success at the Princess April 8-10, being one of the best seen there this season. The Concert played for the last three days of the week a short run engagement to good business. Rebecca of Sunnybrook Farm 15-20.

Bunty Pulls the Strings played its return to the Royal Alexandra 8-13. This charming Scotch play quite proved its worth by the big attendance all week. Baby Mine 15-20.

Adelaide Norwood was the star attraction at the vaudeville house so popular here. Other good attractions at Shea's were Edmund Hayes and co. in his latest satire, The Piano Movers; Joe Kene and Rosa Green in Hands Across the Street; Rube Dickenson, Zeno, Jordan and Zeno, the Three Lyses, Bob and Trip Trio, and the Kinestograph. E. CHESTER IRONSIDE.

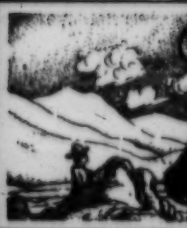
CALGARY, ALTA.—GRAND: The Girl from Hector's 1-3; fair co.; light business. Gus A. Forbes in repertoire 4-6 made an instantaneous hit; business increasing steadily. The superb work of Mr. Forbes and Corinne Cantwell and the excellence of their productions and support, including Richard Catton, Fred Van Remmelser, Horace Noble, Edith Harcourt, Teresa Larraine, and Harry Cornell, has created a veritable sensation among critics and public.—**OPERA:** J. W. Clifford's Baroque co. 1-6; big business.

WINNIPEG, MAN.—WALKER: Margaret Anglin in Green Stockings 8, 9 pleased big business. Leslie Carter in Two Women 15-18 pleased good business.—**WINNIPEG:** Permanent Players in Sign of the Cross 8-13. Maude Fealy and James Durkin will remain for limited time only.—**GRAND:** Stock co. in Hidden Hand 8-13 pleased.

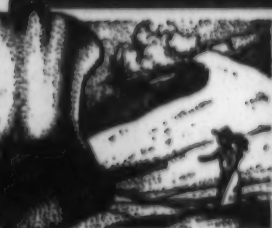
ST. JOHN, N. B.—OPERA HOUSE: The concluding bill of the Helen Grace co. 15-20 are: The Gentleman from Missisquoi, Beverly of Graustark, Jane Eyre, Three Weeks, Romeo and Juliet, and The Girl of the Golden West; satisfactory performances, to good returns.

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MOTION PICTURES



"SPECTATOR'S" COMMENTS

THE relations that should exist between scenario editor or author and director are as yet not clearly defined, and if reports that are sometimes circulated are true, they are not always appreciated in anything like their proper proportions. The reason for this lies in the, as yet, undeveloped state of the art, the logical conclusion being that as the art continues to grow and form itself, the problem of the proper connection between writer and producer will eventually find its own solution. Nevertheless discussion can but aid in the speedier understanding of this important matter—important because the necessity of harmony between the idea and the execution is self-evident. Therefore let us consider for a little, the subject of author or editor and the producing arm of the art.

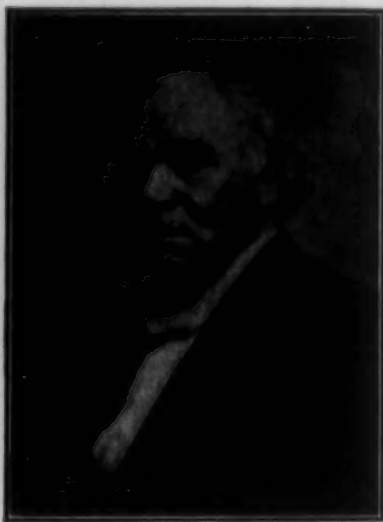
In the beginning, when dramatic pictures were first attempted, the producing companies turned to the acting profession for their directing skill. This was natural and inevitable, because there was no other class to look to. Naturally, also, some actors who were not, in reality, qualified for such work, obtained temporary prominence as directors. They failed to see deeply or even shrewdly into the vast possibilities of the new art, but being employed by business men who at that time knew so much less of the drama than did the actors, they were able to impose upon their employers. At the same time there were other actor-directors who really did see into the future and read rightly the destiny of motion picture drama. One in particular in America, of whom more later, saw so far and with such intuitive genius that he was able by his artistic daring to revolutionize the entire method and theory of dramatic motion picture production. Others, also, saw and some theorized and discussed, but he did things and his achievements stood out in conspicuous relief. In a way he was a precedent by which many a misfit succeeded in securing or retaining a job.



ROSWELL "BUSTER" JOHNSON
A Popular Child Player with the Lubin Stock

So it was that the directors recruited from the ranks of the acting profession—a very few competent and groping hopefully through the dark toward the light, and others, incompetent fakers with neither the souls of artists nor the capacity to imagine things with logical results—came to be and continued to be supreme in the production of dramatic motion pictures. There was at first no such thing as what may now be called photo-playwrights, except the directors and an occasional editor who was not called by that name. When it became necessary, for want of original or novel picture ideas, to look outside for material upon which to base new subjects, the companies bought what they called suggestions and that is truthfully what they were—merely suggestions. The price was \$5 or thereabouts and probably it was all they were worth in ninety-nine cases out of a hundred. As the sellers of suggestions became more experienced and a few of them developed capacity to outline a picture story, their suggestions attained the dignity of being called scenarios and again the word was properly applied. The scenario was more than a suggestion, but it was still an incomplete picture play. So the price rose in harmony, but the director was still supreme. He or the company's editor had to whip the scenario into practical shape, and the editor, with very few exceptions, was an underpaid assistant whose original ideas, if he had any, were held in supreme contempt by the lordly director—that is to say, the self-conscious, incompetent type of director.

The next stage was the employment of scenario editors of higher type either by selection from the more promising scenario contributors or the natural development of those already occupying that position. Scenario editors and some outside contributors began to evolve complete, actable picture plays—no longer scenarios, but photoplay manuscripts from which a capable director



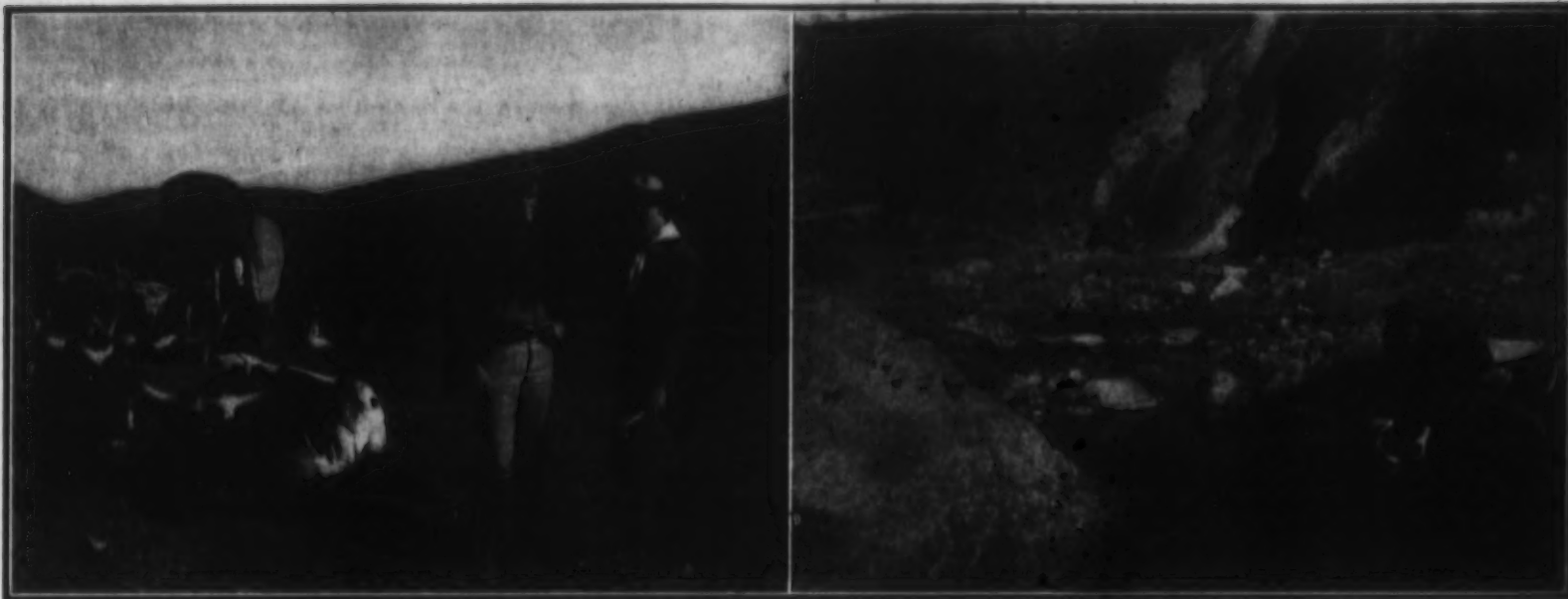
JOHN MANLEY
Playing Character and Old Men Parts with the Powers Company



MILDRED WESTON
Of the Essanay Eastern Stock



DAVID V. WALL
With the Powers Company as Player and one of the Directors



SCENES FROM 101 BISON TWO-REEL FEATURE, "BLAZING THE TRAIL," RELEASED APRIL 15

could work in much the same way that a theatrical producing director could work from the manuscript of a stage play. And here is where the friction between the writing force and the producing force became accentuated. Always present to some extent, but at first with small consideration for the writer, author or editor, this friction became less one sided when the ranks of the authors gained greater force and respectability. As the writer of the picture drama became skilled in his work, either as photo-playwright or editor, he began to resent the meaningless butchering of his ideas by the self-opinionated or incompetent director, who refused to see the story with the eyes of the writer. As must be always the case where intellect is pitted against mere assurance, intellect will eventually win, so that now we see gradually developing greater appreciation for the author and editor and greater discrimination in the selection of directors.

What is still necessary but lacking in certain studios is a spirit of co-operation and mutual regard and respect between the two arms of the art—the inventive and the executive. Some directors fail to appreciate at its full value the source of the ideas they are called upon to express. On the other hand, some editors and authors fail to give proper regard to the man whose duty it is to convey their ideas by means of the pictures. The word "some" is here employed advisedly, because there are exceptions. In certain conspicuous cases the writing and the directing departments are in absolute harmony; in certain other conspicuous cases they are one, to all intents and purposes. But with regard to those companies where there is friction, as described, it should impress itself upon the owners as absolutely essential for success that the friction should cease or be eliminated. The relation of author-editor and director should be similar to that prevailing on the stage.

No director can properly produce an author's idea unless he get himself into complete harmony with that idea and no author can hope to get his idea effectively expressed by a director unless he present his manuscripts or ideas to the director in a way that will appeal to that individual. There must be sympathy between the two and sympathy cannot exist with discord. Each side must have an open mind seeking to see as the other sees—in other words, a spirit of give and take. When, however, they are unable to arrive at a state of harmony with relation to the expression of any idea, then that idea is not for them to co-operate in expressing. An author or editor may invent or prepare a comedy story in which he sees humorous possibilities, but the director may be unable to see the fun of it. In that case the story is not for that particular director to interpret and if he be a good director he will say so without reflection on the author and with frank admission that others may see the thing in an entirely different spirit.

All of this moralizing over ideal conditions may appear to some readers as superfluous, and so it should be, but unfortunately there has long been and still is only too much evidence of discord and conflict in certain motion picture producing quarters. Indeed, it must be said, in a majority of cases, by the know-it-all, do-it-all type of directors who display their own incompetence and limitations by the very fact that they refuse to accord respectful consideration to others. It is true that there have been and are notable instances of directors who have the creative or inventive sense as well as the interpretative sense. Such men are true geniuses and are rarely met with, and when they are found it will be noticed they are of exactly the opposite type to the one discussed above. The really great director who is capable of creating as well as interpreting is also able to see with the eyes of others. He is quick to grasp big ideas that are presented to him and is usually the



MYRTLE STEDMAN

Talented Player of the Selig Stock

first to acknowledge merit in others. A striking instance of the latter kind of director is the one referred to a few paragraphs back as a pioneer in the revolution of methods of motion picture drama in America. Although there are others who have attained or are attaining similar distinction—may their number increase!—readers of these columns will have no difficulty in identifying the particular artistic genius alluded to—the Biograph man. This artist—for he is an artist and no less—has progressed in his art not alone by reason of his own creative genius, but also by reason of his special aptitude for grasping the viewpoints of others. Such a man, never pretending to have attained perfection and being always eager to learn and improve, keeps right on learning and improving, and hence continues to advance, to the amazement of those who have from time to time concluded that he could go no further.

Harmony in any business and in any art in which more persons than one are responsible for results, is essential to success. This is true of the motion picture from business office of the producing concern clear through to the exhibition of the picture on the screen. So many steps of the work are vital in the production and exhibition of any picture that it is marvelous there are so many successes and that so much advancement has been made. The writing of the story, its selection, its revision, its directing, its acting, its photographing, its developing, its printing, its assembling, its distribution, its exhibition—all are items of vital moment, at any one of which ruin may occur. While, therefore, the players and directors and recently the authors are receiving all the praise and glory from the public as well as the press, they are entitled only to their share. The obscure camera man and the still more obscure laboratory force are under the gravest responsibility—they must all be artists in their way—true artists no less conscientious and capable because they are never widely known. But above all—and here is the point where success or failure commences and ends—the business office and the managing brains of each great institution must be inspired by the same artistic ideals and the same harmony that is requisite all along the line. The fountain head of any great picture producing company's success is the encouragement and inspiration that comes from the top. Some people are fond of saying that this

or that company was lucky to have secured this or that player or this or that director. Was it luck or was it brains? Who is it who had the discernment to see the future of the players or directors who have proved such wonderful successes? Who was it who had the wisdom to retain their services? Who was it who backed them up and in many cases actually forced them along the line of successful progress? Who was it who saw that every other step in the making of a picture was as perfectly attended to as was the directing and acting? Who, but the men who did the hiring, organized the entire establishment, and paid the bills? To the mind of *The Spectator*, the artistic quality of any make of motion pictures is primarily due to the artistic perception of the company's managers. If these managers do not find in one set of players and directors the artistic quality that is in harmony with their own, they will find it in another set. Water always finds its own level.

THE SPECTATOR.

A CASE OF INNOCENT INFRINGEMENT.

In one of the recent hearings before the House Committee on Copyrights on the Townsend bill to limit the penalties for infringements of copyright in cases where the infringements are proven to be unintentional, President Dyer, of the Edison Company, told of a significant experience of his company, according to a Washington dispatch in the *Evening Post*. The story related to a motion picture which the Edison people wished to make, based upon the story of Sir Gilbert Parker, entitled "She of the Triple Chevron," published by a New York firm in book form. A contract was signed by Parker's agent and the agent of the moving picture men giving the latter the right, title, and interest in and to the dramatic composition, specifying that "said author warrants that he has full right to convey the interest herein assigned; that he has not executed and will not execute any agreement in conflict therewith."

Accordingly, the play was paid for, and all arrangements made to produce it. When the plot was being explained to the actors who had been engaged to perform it, one of them, Augustus Phillips, said that he had appeared in a very similar play some years before, and that he thought the play, written by Cecil Spooner, had been copyrighted. Immediately the rehearsals were stopped, and the matter was looked up. It was found not only that Miss Spooner's play was the same in plot as Sir Gilbert Parker's, but that a Mr. Selwyn also had written a play based on the same ideas, and with similar or identical characters in it. There was no charge of theft of plot brought against any one of the parties. The point made was that here was duplication which was prevented from being made the basis for an infringement suit by the barest accident.

The advocates of the Townsend bill argued that under the existing law the innocent infringer would have been penalized to a much greater extent than would be compatible with true justice.

Augustus Thomas, representing the Society of American Dramatists and Composers was among those presenting the other side of the case. Mr. Thomas believes that some kind of a Bertillon system of identification for plots can be devised which will make it possible to file in a card index all the plots in the world. Were this done, there could be no innocent infringement.

But apparently no such elaborate and scientific system as Mr. Thomas suggests has yet been worked out, and so the committee will report the Townsend bill with the strong probability that the House will pass it, thus relieving the innocent infringer from paying a ruinous fine.

WORLD'S RIGHTS OF RAINEY PICTURES.

The Imp Films Company corrects *THE MIRROR*'s statement of last week regarding the Rainey pictures, in which it was said that the company has the rights for the United States. The Imp Films Company has the world's rights on these pictures.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

F. Loomis, of Spokane, Wash., loyally writes to "Dear Spec" these cheering words—cheering in more ways than one:

Have been reading your interesting chatter for some time, and although you are often 'panned' by 'friends' of the moving picture people, I for one admire your frank way of saying just what you think.

It is refreshing to know that one gets "panned" once in a while, if only to relieve the monotony, although The Spectator cannot say that he particularly admires the word "panned," employed in this sense. Slang is only interesting when it is picturesque, and surely "panned" can claim no such distinction. Nevertheless, Mr. Loomis's kind defense is appreciated. Question: The Kalem Company has failed to respond to a request for the name of the young man who played the juvenile leads in *A Romance of a Dry Town*, *A Tenderfoot's Troubles*, and *Walk—You Walk*. Perhaps some reader will supply the information.

Rev. E. Houdinot Stockton, of West Orange, N. J., whose warm interest in motion pictures and photoplay writing attracted attention in these pages recently, writes as follows:

May I take the liberty of suggesting that in your criticism of Selig's release of April 18, *The Devil, the Servant and the Man*, attention should be called to the great reverence and perfect good taste with which the person of Christ has been portrayed, and also to the conscientiousness of the actor who played the difficult part?

Here is indeed welcome recognition from a qualified source that not all producing companies are guilty of the offenses charged so sweepingly against motion pictures by Rev. T. M. Hunter, of Baton Rouge, La., as quoted last week in "Spectator's Comments." And the Selig Company is not alone in furnishing examples of proper reverential treatment of subjects of this character. Many other similar examples might be cited to offset the instances where producers have exhibited the contrary spirit in either a sectarian or sacrilegious way, and thereby given cause for resentment.

"Fletcher," writing from Charlotte, N. C., is unduly alarmed. He says:

In my regular reading of your most valuable publication I note in issue of April 3 that you reproduce a letter from Washington in which the writer does not heartily indorse a certain department of *The Mirror*. Now surely *THE DRAMATIC MIRROR*, as well as yourself, will not allow this to carry very much weight. For you to discontinue the department in question would mean disappointment to thousands of your readers, and more than likely cause the cancellation of numbers of subscribers at the end of paid-up subscriptions. While I am only speaking for myself, I think it is safe to assert without fear of any material contradiction that where one man is against that part of *The Mirror* set aside for moving pictures, it is impossible to estimate the vast number of photoplay "fans" and patrons who praise it and read it with the keenest of interest each week. Aside from the fact that it is short in quantity, your "dope" in this department is without a blemish. Every man can choose his own diversion, but the time has arrived—and is here to stay—when the motion picture is one of the most interesting, as well as educational, amusements of the present era. When modern science has fixed it so that a living image can be thrown in motion on the screen from twelve to sixteen times to the second, we are all compelled to think that the result is not far from life itself.

Although The Spectator has no notion that he sizes up to "Fletcher's" expectation, to relieve his anxiety it can be stated that *THE MIRROR* has no present intentions of discontinuing this department. Motion pictures have become a legitimate and important branch of the drama and as such are entitled to their proper share of recognition in a truly representative dramatic paper. Questions: (1) The late Mace Greenleaf appeared in only one Lubin picture during his brief engagement with that company, ended so sadly by death. The picture was *The Reformation of Kid Hogan*. (2) The "clever actors" who look so much alike in *Who's Who?* (Powers) were John Hopkins and John Charles. (3) From one to two months usually elapses from the making to the releasing of a picture, although it is often longer than that.

"M. A. M.," of Boston, asks questions that may have occurred to many other ambitious photo-playwrights: (1) "Isn't it possible for one to receive more than, say, \$50 or \$75 for scenarios, and shouldn't the author receive a royalty?" It is possible—barely possible—for writers to receive more than \$50 or \$75, but not for the class of photoplays now being offered, as a rule. Few, indeed, are worth even that much money, or ever will be, for single-reel subjects, unless the author's name has a commercial value of its own. The demand and the supply will govern the price for people without reputation. When photo-playwrights have gained fame their rewards will correspond to their fame, just as it does in other fields of literature. As for a royalty—it is not practicable. Would you expect a royalty from a magazine for a short story? (2) No standard company would make your motion picture for you, for a stated amount of money, although there may be some wildcaters who would be glad to get your money and leave you with a film on your hands that you wouldn't know what to do with. (3) Motion picture cameras cost from \$250 to \$1,000, but the camera is only a fragment of the expense necessary to picture producing.

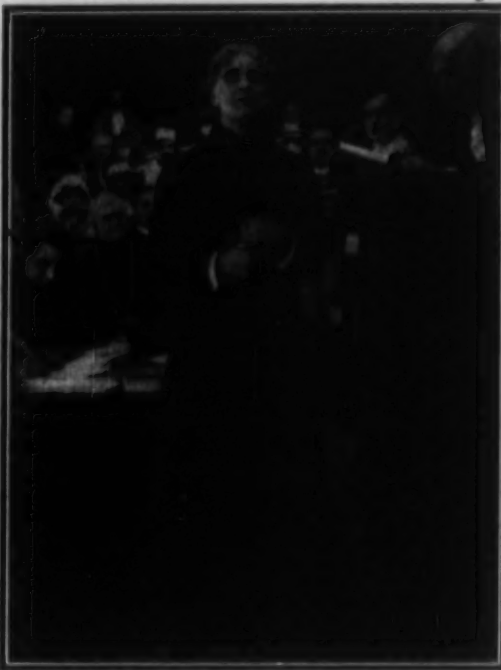
A San Francisco reader, signing himself "Miner," criticizes *The Ace of Spades* because it lacks in detail. He explains:

The camp shows no tools—picks, shovels, etc. When the child discovers the gold it appears too much of a preconceived effort. She should have walked a good distance beyond the discovery. She would toss stones into the water as a child naturally would, then on her return she would stop and gaze in the direction of the discovery, then quickly go to it. When the child returns to camp the miner with child, tools, and gold pan would wash the color in his gold pan and dig with pick for further discovery. It's an open question if a man perishing with thirst would drink whiskey or water—if it was water he shows no refreshed effect. There was no smoke when the woman started cooking over the camp fire. It would have added to the effect if the still water in the pond had been a creek of running water.

How well these criticisms and suggestions illustrate the advisability of directors securing the advice and services of persons familiar with the details of any and all scenes they desire to represent, if the directors themselves are not well posted on the matters in question.

Mrs. W. B. A., Nashville, Tenn.: *The Mirror* can give you no information regarding the identity of Biograph players, either in these columns or privately by mail.

What particular hold has Warren Kerrigan on the affections of Indianapolis misses? The Spectator is in receipt of another batch of glowing letters from that city, in which Warren is lauded as "a wonder," "the most handsome," "eyes hypnotizing," "that charming frown," "none can come up with him," "beautiful form," "a prize," and so on. Of course, Mr. Kerrigan is a good actor and popular, but space is too limited to print all



HAL REID IN "FATHER BEAUCLAIRE"

Reliance Subject to Be Released May 25

the gush that is sent in about him from Indianapolis. Why not give some other city a chance?

"W. R. S.," Pittsburg, Pa.: James W. Morrison, of the Vitagraph players, graduated from the University of Chicago, after which he took up the drama as his chosen profession. He spent a successful period in stock in Chicago. For two seasons he was connected with the Alberti Players in pantomime on the road. He has been with the Vitagraph Company for two years and has made an excellent showing. He is a young man and his work is progressive and conscientious.

An unsigned and undated letter asks about Arthur Johnson, of the Lubin players. The question would receive a more extended reply if the writer had observed the rule many times repeated in these columns, to sign correct names, with addresses, not for publication, but to insure good faith. Mr. Johnson is still with the Lubin players.

Miss W. L., Chicago, Ill.: Yes, Yale Boss continues with the Edison Company. He was in *Rowdy and His New Pal*, released April 6, and in *Winnie's Dance*, released April 13.

Mrs. M. A. S., Carrick, Pa.: It is usually customary to precede the scenario or photoplay with a brief synopsis and a cast of characters. It cannot make any essential difference whether the cast or the synopsis comes first, but as the synopsis is the part most particularly read by the editors, directors, or readers it might be best to give it the preference.

Frank Crane writes to correct an error in *THE MIRROR* review of *A Leap for Love* (Imp), in which he was credited with being the actor who played the part of the man who jumps from Brooklyn Bridge. He says it was Rodman Law. However, Mr. Crane takes the error very good naturedly, which makes it all the more pleasant to publish this correction.

Marguerite Hadley, of New York city, "was once an actress and has become a moving picture 'fan.'" She wants to know what has become of Albert McGovern. He is now director for the Powers Company.

NAZIMOVA AT THE LUBIN PLANT.

Madame Nazimova and a few ladies of her company visited the Lubin moving picture plant and saw the entire system of making a photoplay a few days ago. The ladies expressed themselves that it was a most enjoyable experience. Arriving at 12.30 noon it took five hours to complete the visit, Sigmund Lubin and Ira Lowry did the honors, and described all of the secrets of the manufacturing of the films. Pictures were staged by the directors, and the party enjoyed the pantomime work of the players. A luncheon was served in the restaurant of the plant, Mr. Lubin acting as host. During a recess of the players and factory girls, the ladies joined in the ball play in the grounds and romped with the dogs and rabbits that enjoy the freedom of the grounds. There are nearly five hundred people employed at the plant, and one and all declare Madame Nazimova to be the most charming and enthusiastic visitor that has ever visited the institution.

MR. LUBIN'S BIRTHDAY.

April 20 was the birthday of Sigmund Lubin, and it was remembered by many connected with the producing forces at the Philadelphia studio, who joined in presenting him with a handsome floral piece consisting of American Beauty roses in the form of a bell, the trade-mark of the Lubin Company. Distinguished guests were on hand to offer congratulations to Mr. Lubin and many other floral remembrances were presented. Luncheon was served in the plant restaurant and offices and over four hundred employees joined in shouts of "Many happy returns of the day and long life to Herr Sigmund Lubin." It is significant to observe the good fellowship of this large institution and the high regard in which the worthy magnate is held.

ALLEGED TITANIC VIEWS.

Motion picture treatment of the *Titanic* disaster has been in most respects creditable to the industry, although there was a fear that some unscrupulous speculators might take advantage of the occasion to foist heartless fake pictures on the public. One film showing Captain Smith on the *Olympic*, the earlier sister ship of the *Titanic*, was offered to Pathe Freres with the proposition that it could be manipulated so that it could be represented as the *Titanic*, but the Pathe management refused the offer, having no use for fakes. The film was later put out for what it is, a picture of the *Olympic* and Captain Smith, although its captions are misleading, plainly carrying the inference that it is the *Titanic*, but not saying so directly. The advertising of this picture is also misleading, one statement in a trade paper reading: "Taken just previous to the start of the ill-fated *Titanic* on her maiden voyage." This is palpably untrue, as the officers and others on board are in Summer costumes and the *Titanic*, although launched a year ago, first sailed April 1, 1912.

The Sales Company Animated Weekly showed fine enterprise in sending a vessel to meet the *Carpathia* and secure views of the survivors bound for New York, but the advertisement of the picture in one trade paper carried the clearly false announcement: "Our camera men were the first to reach the wreck." The wreck was several thousand feet beneath the surface of the ocean about two hours after the ship struck. Other scenes in the Animated Weekly Extra purport to show the laying of the *Titanic* keel, its launching and its maiden trip; also pictures of icebergs.

Kinmacolor is also showing views claimed to be of the *Titanic* launching.

SELIG'S GREAT COLUMBUS PICTURE.

The Selig Company has at last announced the coming release in America of its famous three-reel subject showing the discovery of America, entitled *Coming of Columbus*. It is in three reels, took three years to complete, and was produced with a wealth of detail and on a scale of magnificence impossible to describe in print. The announcement of the Selig Company reached *THE MIRROR* too late to permit more than this brief notice, but next week an effort will be made to do the subject something like justice. The picture will be put out May 6 as a special, through the General Film Company.

LOST ON THE TITANIC.

The death ship *Titanic* took its toll also from the motion picture ranks. Among the heroes who went so bravely to their death was Daniel Marvin, son of H. N. Marvin, vice-president of the Biograph Company. David Marvin was returning from his wedding tour, having been married March 12. Mrs. Marvin was saved, her husband having carried her, by fighting his way through the crowd, to the lifeboats, promising to follow later by jumping from the ship with a life preserver.

Noel Malachard, a camera operator for Pathe Freres Weekly, was on board and was among the lost. He was on his way to join the American forces of the Pathe Weekly and has secured negatives of the sailing of the ship, all of which were of course lost also.

SAVED FROM THE TITANIC.

Dorothy Gibson, well known as leading lady for the American Reial stock company, was among the saved from the *Titanic* wreck. She and her mother were placed in a lifeboat and reached the *Carpathia*.

REVIEWS OF SPECIAL FEATURE SUBJECTS

Paul J. Rainey's African Hunt (Jungle Film Company, Special; Lyceum Theatre, N. Y., commencing April 14).—The dangers encountered, the obstacles combated, and the patience required to procure these marvelous motion photos of wild animal life can be appreciated by none save he who has, himself, tramped for days beneath a withering equatorial sun or has felt the tiny electric shudders chasing up and down his spine as he confronted an infuriated lion with no intervening barrier except a light camera. Ten thousand miles through the arid wastes and pampas of British East Africa were traversed to achieve the feat of photographing these tropical animals in their native haunts, and the views obtained easily transcend any series of wild animal pictures previously exhibited.

ASTOUNDING beyond credence are the pictures taken with a masked camera in and around the "water-hole" in the desert. Here in this depression animals of many species are seen to congregate for a common purpose. Elephants, giraffes, rhinos, zebras and monkeys mingle promiscuously with each other, contest for drinking room at the burrows, brawl, bask and saunter aimlessly around, utterly oblivious to the presence of a human being in the vicinity.

Intensely thrilling, also, are the pictures of the chase, the conquest of a lioness and the treeing and capture of the cheetah by Mr. Rainey's pack of blooded fighting dogs, unassisted by the men of the party. To see the dogs climb the matted tree in which the cheetah has sought refuge and boldly compel the cornered animal to leap into the foaming mouths of the waiting pack below is a spectacle long to remain engraved on one's mind—thrilling, but not gruesome.

The pictures, consisting of five reels, are accompanied by a lecture by Mr. Hemmett, the man who actually took the views for Mr. Rainey. His talk is a whimsical mixture of humor and exposition, delightful to listen to, because the speaker is so intensely in earnest.

Blazing the Trail (101 Bison, April 15).—The Bison Company in its series of 101 Ranch Western two-reel feature subjects sustains its reputation marvelously well in this strong and well constructed melodrama, pictured in wild, Western backgrounds, well suited to the period and locality represented. As the title admirably indicates, the story has to do with the progress of the early pioneers into the virgin West and the inevitable conflict with the Indians. The theme, of course, is not new, but in these two reels of pictures the narrative is presented with an air of reality that is difficult to attain in a crowded single reel or with a limited number of people. The magnitude of the backgrounds, utilized to the full with a fine sense of proportion, and the management of the exceedingly large number of players are the striking features of the picture. The story starts with scenes showing the Cooper family with their wagon, setting out to find a new home. They join an emigrant wagon train of similar pioneers and eventually select a spot to settle, the rest of the train moving on. But one of the hardy settlers named Blake (Francis Ford) has fallen in love with Helen Cooper and remains with them. While he is away from the new camp, Indians attack the small party, wound Helen's brother, capture Helen and kill the others. Blake notices the wagon train and follows the Indians, rashly endeavoring to rescue Helen by entering the Indian camp disguised in the blanket and headress of a dead brave. But he is discovered and captured. He is being put to the torture when the other settlers arrive and attack the redskins. The battle is magnificently handled. Blake and Helen are saved and the Indians dispersed, the last scenes showing the two lovers and the girl's brother, now recovered, mourning the death of Mr. and Mrs. Cooper on the scene of the massacre. The picture is another triumph for Director Ince, one particular point for which he and the author are to be congratulated, being that the rash attempt of Blake to rescue Helen was made to fail, as it would inevitably have failed in real life.

The Mysteries of Souls (Great Northern Feature Film Company).—The unusual is strikingly apparent in this sensational drama of melodramatic trend, which has for its fundamental basis and theme the power of hypnotism, and yet, while it is a melodrama of most startling purport in subject and treatment, it has been delivered with no small amount of art and significance. The subjects involved may not be particularly interesting or acceptable to many, but it is a film with a decided moral tone, for although it does not hesitate to show the most sinister aspects of life, it does so with discretion, while virtue and truth are both satisfied and rewarded. It is also a production which shows much care and truth in the manner in which it is put on and set. The acting is not only convincing, but is possessed of some truth in impressing the underlying thought of the drama upon the spectator. The scene in the main hall of the gaming house is particularly well made, and depicts with moderation what may be found in such a place, but perhaps the most surprising effect and one of some novelty is a scene where a rescue seemingly made under the water, with the sinking and rising of the drowning girl, and the subsequent efforts of her rescuer to save her. The story constitutes the efforts of two men working at cross purposes to obtain the fortune of a

young girl left alone in the world. Frank Alberti, the guardian of Lydia, hires a certain Bernard to make way with her that he may obtain her wealth, but instead of drowning her, as agreed, he rescues her under the water and takes her safely to shore. He then begins to exert his hypnotic power over her and compels her to become a member of his gaming house. Veron, a young Englishman who is traveling in that part of the country, comes under his power, and is taken to this gaming house, where Lydia, under the control of Bernard, drags him, after which Bernard at the gaming table is rendered unconscious. Lydia immediately comes into her right mind, tells Veron of her plight and they plan to escape together, but just as she is about to descend out of the window with the young man, Bernard regains consciousness and his control is again felt. Veron then makes all effort to release the girl, and returns with the police and rescues her. Bernard, however, escapes through an underground passage, and meets Lydia's guardian, from whom he attempts to extort more money. The two are seen by Veron, and Bernard is killed in the struggle with the police, while at the same moment Lydia, who has not been free from her stupor, at once regains her true sensibilities. She then appears before her guardian, who dies from shock, and naturally she finds happiness in the love of Veron.

Woman Always Pays (Imp, April 18).—After the numerous and acclamatory advance notices of the inimitable art of Asta Nielsen, the Danish actress, this two-reel production featuring the actress proves somewhat of a disappointment, for one is not able to find in this subject, at least, much underlying thought, expression or evidence of the imagination and interpretative power one naturally expects from a great artist. Only one scene in the entire drama is recalled, where in the acting the theme of the drama is in any way suggested—the scene where she is about to return to her husband and her lover draws her back again by the hypnotic fascination he holds over her. The great scene of the play is little else than a struggle in which she kills the man, the essential points of which have evidently been cut out by some overscrupulous authority. It is perhaps more from the subject itself that the film commands interest, for although the construction of the film as a dramatic proposition is far from perfect, it proves its proposition in a thoroughly convincing and impressive manner revealing how woman must always pay for her inconstancy, and since nowhere in the course of its action does it feed the sensual, its moral purpose and power is undoubtedly true. The story deals with the magnetic influence that a showman was able to exert over a woman of refinement, bringing her morally and physically down to his own level of thought. After her earlier marriage the conventional life in the country filled her with apathy, and she met the man in a traveling circus which came to the village. An elopement followed and her appearance on the stage at his side. Her husband sought her, but she was unable to shake off the influence of the man and return. A number of years afterwards she again met her husband while playing at a Summer garden, and he again begged her to return. Again the man detains her and there is struggle, in which she kills him and is arrested for the murder. The most unconvincing qualities of the picture are found in the first reel, which serves to introduce the story proper, contained in the second half, and its failure would seem to be in the inability of both the action and the actress to build up the theme. Situation and scenes are jumped from and glided over, showing little dramatic sequence or logical reason. The picture is well put on and contains some picturesque scenes, and the players supporting the actress are particularly well chosen.

STUDIO GOSSIP

HAROLD MASON, who has won many laurels as leading lady for different picture companies, has been engaged by the Kalem Company and is attached to the New York studio.

BETTY HART, the favorite leading woman of Selig's Pacific Coast players, is a devoted bird fancier—indeed, one might say a real ornithologist, which is the scientific way of stating the same thing. She maintains a handsome aviary in the grounds of the studio, where, besides the many foreign birds purchased from importers, are to be seen innumerable native Californian and migratory Eastern "feathered fluffies" captured by Miss Harte in clever traps of her own devising, set in the garden of her pretty home in Edendale. She has special permits to maintain in captivity certain rare feathered Californians, such as the mockingbird and the Asiatic nightingale, which are jealously guarded from molestation by the strict game laws of the State. Almost every morning the actress arrives at the studio with a new pair of birds, and it is the regular order of the day, before "making-up," to watch the new acquisitions make their first entrance from the cage into the aviary.

FRANK POWELL, a well-known director.

Kindly mention DRAMATIC MIRROR when you write advertisers.

The World's Greatest Picture!

Released as a Special
May 6, 1912

UNDER EXCLUSIVE CONTROL
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The COMING of
COLUMBUS
IN THREE PARTS

ANNOUNCEMENT

It is with great pleasure and pride that we announce to the patrons of our theatre that we have been able to secure, at enormous expense, for a limited engagement,

Selig's Greatest Motion Picture
Masterpiece

The Coming of Columbus

IN THREE REELS

This picture marks an epoch in the history of motion picture making. It is absolutely the ultimate achievement of Selig—the maker extraordinary—and is pronounced everywhere by Pulpit, Press and Public as the greatest film ever produced anywhere, at any time.

We are very fortunate to be able to present this Magnificent, Fifty Thousand Dollar Masterpiece to our audiences.

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Selig's "Coming of Columbus" stands paramount, supreme, unapproachable among motion picture productions. A masterpiece among masterpieces.

The Sensation of the Film World

A marvelous, hitherto undreamed of achievement which defies description and baffles imitation.

Endorsed by educators, pulpit, press, historians and public.

The one story in history that is known to every one, is that of Columbus and His Discovery of America.

The production that cost \$50,000.00 and took three years to make. 350 people in the cast.

The Money Maker of a
Lifetime

COMPLETE ASSORTMENT OF
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Book This at Once

whose most recent engagement was as the head of the Pathe London studio, has become connected with the Powers Company as a director.

EDNA PAYNE, again with the Lubin Western Company, will be welcomed by the many admirers she has gained among picture patrons.

CHARLES K. FRENCH, of Old Kentucky fame, and instrumental in starting the Bison Motion Picture Company, now assistant manager of the Western Pathe Company, is at the Los Angeles Hospital, in Los Angeles, undergoing a severe operation. He hopes to be about again in about four weeks.

MISS MARTHA RUSSELL, former leading lady with the Essanay Company, has been re-engaged, and will be featured in a number of forthcoming productions written expressly to show her talents. Miss Russell is one of the most popular and well-known photoplay actresses in the country, and it is said possesses a wardrobe unequalled on the legitimate stage or in films. Miss Russell has the reputation of never having worn the same gown in two productions. This was certainly born out by the fact that when she arrived at the Essanay studio last week, an express van accompanied her loaded with fifteen trunks containing an assortment of stunning gowns she will wear in the forthcoming films.

ROSWELL JOHNSON, the child player of the Lubin stock, whose portrait appears elsewhere, has become wonderfully popular. He is known as "Buster." He is three and a half years old, two feet nine inches tall, and has been working for the Lubin Company since he was two years old.

JOHN LANCASTER will be the Uncle Hens of the coming Katsenjammer series soon to be inaugurated by the Selig Company.

DAVID MILES, who has won so much credit for his excellent work in directing Majestic picture productions, leaves the service of that company the coming Saturday. Mr. Miles has not announced his future plans.

PURGATORY AND PARADISE.

Purgatory and Paradise is a four-reel, partly hand-colored, production based on Dante's Divine Comedy, and being in some respects a sequel to the Inferno. Two reels are devoted to scenes in Purgatory, following a brief introduction showing Dante at work on the poem. The last two scenes depict the progress of Dante through Paradise. The production was made in Italy, although the name of the maker is not announced. The production is being handled as a feature state-right subject by the Superior Film Company, 32 Union Square, New York. Edward H. Rosenberg left Tuesday on a tour of the New England States, after which he will travel to the Pacific Coast in the interest of the project.

Reviews of Licensed Films

The Other Woman (Selig, April 15; Gane's Manhattan Theatre).—Marital infidelity in all its hideousness is the theme of this impressive social photoplay. After months of laborious experimenting, Smythe, a commercial photographer, and his chemist-assistant, Miss Kent, have at last discovered the secrets of color photography. Side by side in the laboratory they watch with anxious eyes the results of their final experiment, which will either establish or shatter their conclusions. The test is a success, and in a half-hysterical, half-insolent paroxysm of joy Smythe embraces the woman whose co-operation has hastened his discovery. In this compromising posture he is surprised by his wife. He endeavors to exonerate himself, but his pleas fall on deaf ears. The other woman poisons his mind against his wife, and Smythe slashes all restraining bonds of home and family, abandoning himself to a life of illicit love with the woman to whom he is so heavily obligated. Later, in a moment of ingenuitous rage he is about to kill her, when his hand is stayed by the voice of the maid-in-waiting—his wife, who driven by poverty to secure work had that morning obtained a position in the Kent household, just in time to save her husband from a shocking act of homicide. Husband and wife are restored to each other, and the other woman, for whom life now holds nothing but burning retrospection, stretches herself upon a divan and—but here the picture ceases. Winifred Greenwood's portrayal of the other woman is cruel, seductive and splendidly exultant, and the plot, as intimated above, is not of a type to be heartily commended.

The Head of the Romance (Selig, April 16).—That the false superficial notions inculcated from the inveterate reading of popular fiction do not constitute a substantial groundwork for a happy marriage is the lesson which this little photoplay would inculcate. Through the devouring of pernicious fiction, Alice has acquired a lot of distorted ideas on the questions of courtship and marriage. John, an alert, vigorous man of business would offer her a clean, manly love, free from weak sentimentalism and idiotic formalities, but that is not what she craves. King Romance has captured her heart, and at his shrine she worships. Alice accepts an invitation to seaside resort where, under circumstances ideal in the perverted judgment of a romantic girl, she meets a French nobleman. Captivated by his distinctively Continental ways, she breaks her engagement with John and abandons herself to the foreigner's company. The nobleman's interest in her is ephemeral, however, and he departs without having asked her for her hand. She castigates herself for having renounced John, but still clings to a feeble hope that the nobleman will return. All hope in this direction having vanished, she returns home, determined to resume John's affection. She finds him happily married, however, to a charming, sensible girl, who had loved him from afar. Then Alice is rudely awakened to the fact that Romance is a chimera, and that honest love alone counts for high. Eugene Bessner played the role of the shrewd John with an exactness which could not fail to please even the most critical. The part of the unromantic business man was entrusted to Hobart Bosworth, whose heroic figure alone would have assured his success.

The Duck (Edison, April 17; Herald Square).—Acted with smoothness and fine taste that this company usually displays, and being decidedly humorous in several scenes, there was, nevertheless, something lacking in this semi-farce comedy from the pen of Bannister Merwin, who has already gained some reputation as a photo-playwright. The weakness appears to be that the foundation of the story lacks sufficient plausibility to put the spectators in harmony with the alleged events. Even in farce comedy the author should have some consideration for the spectators' credulity. The father of the girl, who because she would select one or the other of her two suitors, each of whom had a defect of speech, told the two young men that they must propose to her in the duck language. The point was too far fetched for anything, but the broadest farce. The two suitors did as told, and she retained by invitation her third lover to call and propose by using the duck and dumb alphabet reinforced by a good smack on the lips. Papa saw the point, and favored the engagement. Mary Fuller as the girl was, as usual, delightful. Charles Oak was her father, Harry O'Moore and Vale Benner the afflicted gentlemen, and Marc McFerrin, the real lover, all doing as good work as possible under the circumstances. O. Jay Williams was the director.

Working for Hubby (Vitaphone, April 17; Gane's Manhattan).—John Bunney and Harry Moore bring their accustomed keen perception to the two male roles of this comedy picture, and are admirably seconded by Lillian Walker and Leah Baird, the two wives of the neighboring business men. The men needed stenographers and the wives, neither of whom had ever met the other's friend, applied for and secured the positions. Each husband thought he had secured a reach until the discovery came when there was a row, followed by a reconciliation and the employment of each wife by her own husband. Some of the details were very funny, as, for instance, where the wives got rid of the crowd of applicants by setting the janitor to let loose a cage of mice; also when Bunney got soft on his new stenographer. Other scenes would have been improved by closer adherence to the probabilities—natural life portrayal, for which this company is usually so distinguished. It is difficult to conceive that the crowd of applicants for the two jobs would have been managed in real life just precisely as they were in this picture.

The Devil, the Servant and the Man (Selig, April 18; Gane's Manhattan).—This picture, identical in title and substantially identical in story, was done once before by this company, which presents it again as a revival. It was a great hit before, and being very much more skillfully and artistically presented this time, will be found a welcome release. The recalcitrant husband, neglecting his wife, meets other women and men at a cafe, and incidentally attends performances of *The Devil and the Servant* in the House. Coming home he falls asleep in a chair before seeking his wife. She, herself, is asleep in another chair behind a screen. His dream is influenced by a note that she had written him, threatening to copy his wild life, and also influenced by the two plays he had seen. He dreams that the devil leads him out, and shows him his wife unfaithful. He shoots her, and is about to kill himself when Christ, the servant in the house, intervenes and leads him, still in his dream, to his sleeping wife. On awakening, the vivid memory of the

dream causes his reformation. Although the picture, as said above, is a great improvement over the earlier production (an example of the strides picture playing has made), there would seem to be still further room for improvement. In one place the logic was faulty, in that the husband did not appear to know except in the dream that his wife's bed was empty. Frank Seal was the producer. William Stovall played the devil, Harry Lonsdale the servant, Charles Gray the man, and Kathrin Williams the wife.

How They Lost Out (Cines, April 16).—Undoubtedly this is a witty and bright little comedy idea, although not particularly new in pictures, but the scenario and the players fail to bring any spirit or humor to the situation. It is very much a bungle of ideas as far as dramatic form is concerned, since at no point is a situation allowed to come to a head and important points are either absolutely subdued or forced to the foreground where they do not belong. A wealthy bachelor makes a visit to a home where there are three girls, who set out to capture him. He sees through their efforts, and tells them he has lost all his money. They send him to the kitchen to eat, which is a rather forced condition of affairs for the average spectator to swallow. There he meets a cousin of the family, who is obliged to work for a living, falls in love with her, and she goes off with the prize millionaire. Much incidental matter clogs the action of the film, and the action does little to lighten the heavy ponderous construction.

The Female of the Species (Biograph, April 15).—This expressive title borrowed from literature has been used for the theme of a most remarkable drama, bringing out much depth and philosophy in depicting the fundamental motives in the life of womanhood, and whether one agrees with the philosophy or not, it makes a most striking subject and one that has been handled with consummate art and understanding, remarkable for its originality, power of interpretation, and, above all, for the incisive power of conception and imagination which it reveals. The three leading roles are played by the three most distinguished leading women of this company, and their particular work in this film would be hard to excel—a fact particularly true of the woman playing the wife. Much praise is also due her because the scenes were apparently taken during a wind storm of sand, adding much realism and effectiveness to the picture. The picture opens, showing the utter desolation left in the minds of the survivors of a massacre. The wife and sister may still claim and share the support of a man in their respective husband and brother, but in the other part of the field rests a woman alone. The two surviving women bid her join them in their flight over the desert for water. Their distress and deprivation have brought all four to a state where all emotion is destined to visible things, and the emotional forces alone are left to be expressed. As they stop for water during the journey, the sister and wife leave the man alone with the woman, while they search for water. His intellect is now gone from weariness and hardship, and only his sense replies to the dominant, hidden power of her presence. His wife sees the response, and the man dies. The woman is blamed by the others, and a cry for vengeance stirs their minds against the other women. At last against the struggle of her better nature the wife goes to kill the woman resting apart, but the blow of the axe is stayed by the cry of an infant wailing in the arms of a dead Indian woman, who had died from thirst on the desert. The common cry of motherhood unites them all, and they journey on in mutual forgiveness and love. As an artistic achievement it deserves a place among the classics, as there is a wealth of symbolism and significance in all the smallest details.

Father's Weekly, No. 10 (Pathe, April 15).—This number of this ever-interesting and popular weekly proves such a complete and entertaining one that it would be rather hard to select any one series or subjects predominant, but doubtless those features which will attract the most attention are the sinking of the "Mains" at Havana, Cuba, of which some remarkably fine views were obtained, together with the ceremonies surrounding the occasion; also views at Hillville, Va., containing scenes around the Court House, where the Allen gang shot up the court when Floyd Allen was sentenced. Members of the jury convicting these men are also shown with personal views of Dexter Good, County Clerk, and Christopher Columbus Coffer, a juror who shot twice the home of Sidna Allen, leader of the gang, with his uncle, Jack Allen, and other views of the sheriff's posse. Other subjects treated are the sinking of the schooner "Joseph G. Ray," sunk off Cape Charles and destroyed by the United States Revenue Cutter "Onondaga" the morning of the Ohio Exhibitors' League at Dayton, O., most impressive scenes from French military circles, showing the public condemnation of Corporal Deschamps, who was stripped of military honors and sentenced to twenty years at hard labor for selling a military secret to a foreign nation; the Spring styles in millinery and half dressing from Paris, France, and the launching of a new type of torpedo boat at Quincy, Mass.

In After Years (Lubin, April 15).—There is much humanity in this appealing little drama, which arises not only from a finely organized scenario, but the depth and sincerity of the players, while the settings in themselves are a distinct feature, the one depicting the young man's drug store being especially noteworthy for its depth and the realism it maintains. Arthur Johnson gives a remarkable fine delineation of the role of a disappointed man, both in youth and in old age, and the rest of the cast does notable work, including Lottie Briscoe as the daughter grown up and Howard Mitchell as her lover. The role of the daughter in early life is played with much charm by Margaret Bosworth. The disappointed wife leaves her husband, explaining in a note that she is taking only that which rightfully belongs to her. At the same time the small daughter, of whom the father is very fond, sets into a waiting automobile hidden under the porch, and is taken to a neighboring city, where she emerges and is found by a neighbor. She is taken into the neighbor's family, and grows up with them. Years afterward when the neighbor has reached manhood, and is duly graduated from a school of pharmacy, he sets up business opposite to the old drug store operated by the girl's father. Life has meant little to the old man, and his business has suffered accordingly, and he comes into the store to rail at the newcomer. He is stricken with apoplexy, and cared for at his home, and subsequently in a final playing scene learns that the young druggist's sweetheart is his own daughter.



ESSANAY PHOTOPLAYS



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IN

ESSANAY'S GREAT DRAMA—THIS WEEK

Released Tuesday, April 30th.

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The week's most startling and thrilling dramatic masterpiece. An incident in the life of a brave fireman. Teeming with excitement. See the nerve-tingling run of the Fire Department! A great, big feature!

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Nothing like starting the new month off with a cracker-jack reel. One of the "thriftiest, breeziest and laughtiest comedies ever released. Holler for it!"

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"THE CHAUFFEUR, THE GIRL AND THE COP"

A set of roaring complications jump right into the start of this funny film that melts your collar from pure joy and wrings chuckles from you all the way home. Demand it!

Released Saturday, May 4th.

"BRONCHO BILLY AND THE BANDITS"

The West as it was. Big, brutal and over-run with outlaws and bad-men. A breath of Arizona in the '70s. G. M. Anderson in his famous creation of Broncho Billy. Bully!

NEXT WEEK!

"ALKALI" IKE'S BRIDE

(Another roaring Snakeville comedy.)

NEXT WEEK!

"OUT OF THE NIGHT"

(A most unusual dramatic masterpiece.)

THOSE ESSANAY ADVANCE-NOTICE SHEETS ARE GOING OUT EACH MONTH! FOUR BIG PAGES AND CUTS OF ALL THE FAVORITE PLAYERS. GET YOUR NAME IN QUICK!

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LUBIN FILMS

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Length 1,035 feet.

CAPTAIN KING'S RESCUE

Capt. King, in command of a column of Cavalry at Douglas, Arizona, becomes acquainted with the family of a Ranchman and falls in love with Pearl, the eighteen-year-old daughter. He has, however, a rival, a suave Mexican named Pedro. One day the captain sees the Mexican ill treating a poor Indian. He rescues the Indian and Pedro is driven from the ranch. The Mexican in revenge seeks the life of the captain, but the Indian gets aid from the camp and the would-be murderer is secured.

Released Monday, April 22nd, 1912

Length 1,046 feet.

A NEW BEGINNING

Calvert and Mildred Cole love each other, but they live the wrong way. Calvert goes to his club and Mildred to society functions. They each find occasion to visit sick families and there find the love and tenderness that they treat too lightly. These visits awaken the fast dying passion in their hearts, and with a fond embrace there is a New Beginning.

Released Wednesday, April 24th, 1912.

Length 1,038 feet.

A COMPLICATED CAMPAIGN

In the Mayoralty Campaign at Bell City, Colonel Pease, of the old party, and Miss Pinker, of the Feminist Party, are rival candidates. To get rid of the opposition, the Colonel proposes to the old maid and is accepted. But Mrs. Bright, the leader, succeeds in nominating another lady. The Colonel then proposes to Mrs. Bright and is again accepted. Thus he has two breach of promise suits on his hands. He, however, marries Mrs. Bright, the district attorney marries Miss Pinker, and the old party wins out.

Released Thursday, April 25th, 1912.

Length about 1,000 feet.

PAYING THE PRICE

Ned Davis, a ranchman, goes to town to buy a horse. Bert Adams, a former suitor of Mrs. Davis, enters the ranch house and insults her. She drives him from the cottage at the point of a Winchester. Fearing results, Adams, with the assistance of a "peon," accuses Davis of horse-stealing. The evidence is worked out perfectly and a posse are about to lynch Davis. In the excitement the Mexican is shot and confesses his share in the crime, and the rope is transferred to the neck of the ruffian Adams.

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.
Chicago: 208 N. 5th Ave. London: 84 Wardour St. Berlin: 35 Friedrich Str.

War's Havoc (Kalem, April 15).—For a thrilling, graphic war story, put on with much care and effectiveness, this picture has a place of its own, and while there are indications where the scenario might have been developed with a little more power in dramatic sequence and gripping and holding picture, leading up to a startling climax, where two engines meet on a bridge in a general smashup. The wedding of the young Confederate captain is interrupted by the news that Fort Sumter had been fired upon, and he departs for war. During the course of events he is brought back to the region of his home, near which the Federalists are approaching. After his wife learns of their plans, and she sends an aid d'camp, informing her husband of what is to be done. His answer is to wait, but the telegraph wires of the enemy, so that the Confederates may fall upon a certain band of Federalists left behind. When the plan is about to be frustrated by the telegraph officer who finds the cut in the wire, she shoots and wounds him, while he is at work in a tree. He has, however, succeeded in arousing reinforcements, and the woman with the negro obtains possession of a waiting engine by overpowering the engineer and moving on against the enemy. The train meet upon the bridge from which the women make a daring jump, and thus the Federalists are prevented from reaching the other side, and the Confederates succeed in taking the Federalists prisoners. The film is written and produced under the direction of Kennan Boel.

Winnie's Dance (Edison, April 15).—The Edison Company has again given us a delightful character comedy taken from Carolyn Wells' "That Winsome Winnie Smile," and it makes a very captivating picture, with Gertrude McCoy as Winsome Winnie, who lives up to the creation in every sense of the word. At an evening of amateur theatricals she decides to surprise her fiancé by giving a carolous dance much to the entertainment of the other men, but instead of surprising her lover, he is much incensed, and goes home without her, but relenting returns too late. The next day he storms at her photograph but it smiles back at him, a unique effect, and he is won over sufficiently to write her a note, asking for her forgiveness. In ringing for telegraph boy, Winnie absentmindedly calls out the fire department instead, and her fiancé arrives on the scene just after the fire department has entered. He climbs up the ladder, and Winnie settles all confusion, anger and regrets by her winning smile. It is possessed of much delicate humor, and naturally the calling out of the fire department by mistake makes a very laughable incident. The role of the young man concerned is played by Augustus Phillips. Charles Ogle is the fireman and Yale Ross the messenger boy.

California Ostrich and Pigeon Farm (Lubin, April 15; Herald Square Theatre).—This interesting resort is again shown in pictures with entertainment and profit, and in addition gives scenes around an alligator farm—an interesting feature being a "shoot the chute" slide which the alligators seemed to enjoy.

The Craven (Vitaphone, April 15; Gane's Manhattan).—Another significant example of the peculiar strength of the Vitaphone Western pictures is presented in this subject. It is a ranch and cowboy story, but not at all along the beaten track. It unfolds a powerful drama with a skill that challenges criticism. The rancher's daughter marries the newcomer only to learn that he is a coward, although his boastfulness is such that he is elected sheriff. When he is notified of a murderer at large in his county, he fears to go after him. His wife, however, rather than bring disgrace on her father, as we are told, goes out and kills the outlaw, sending her husband after the body and permitting him to have the credit. It would seem that a better motive for her conduct would have been her own pride—the shame she would have felt in being married to a coward. The acting is in fine harmony with the theme and situations, Anna Schaefer being exceptionally effective as the wife, and Robert Thornby as the coward. "Marie Kne" was the Mexican, whose contact with the coward first discovered to the wife her husband's nature. Charles Bennett was the ranch owner, and Fred Burns the editor favored by him.

Gay Wines in Jacksonville, Fla. (Lubin, April 15; Herald Square).—In this picture various points of interest around Jacksonville, Fla., are shown with added life in the antics of a pair of Lubin comedians, made up to represent two freshly arrived Germans, Fritz and Hans. They visit the ostrich farm, the alligator farm, the roller coaster, and the Morocco Temple, and traveling by street car they see many Jacksonville residences and business streets. They also meet two pretty girls with whom they flirt. In the end they are properly dosed with water, after they have munched with a fire alarm box. The last scene of them is on the end of a train going out of town. Walter Hull and George Beehm are the comedians.

Just Like a Woman (Biograph, April 15; Gane's Manhattan).—The grace and art with which this picture story (not great in itself) is presented distinguishes it as a significant example of Biograph quality. The plot is rather commonplace, except as it is made to serve as a vehicle for showing the development of character of the woman in the story and to emphasize a feminine trait that is not always confined to that sex. She carried the old error without loving him, and only because the family fortune had been lost through an investment in worthless stock. But when she found that he had secretly bought up the worthless stock from her mother's broker, so that the family fortune could be restored and had some back pennies to the old fields leaving word that she was free to get a divorce and become happy with some one she really loved, and when she saw also how he was followed and courted by other women, she went after him, convinced in fact that she could love him. To one scene only could exception be taken—when the disillusioned husband gave violent vent to his anger by smashing vases and scattering flowers. It may have been manlike, but was not exactly in harmony with the temper of the story—savoring a little of farce.

Sam Simpsonkins, Sleuth (Edmanar, April 15).—Here is one of the Edmanar farces worked out with the delightful sense of humor and containing the unexpected twist, which one is accustomed to see and look for in this company's productions of this nature. The role of Sam is played by Howard Miesner with this actor's characteristic humor, though one is inclined to object when he is called the son of Helen Durrbar. John Simpsonkins is the phenologist, who starts Sam on his career as a detective after examining his bumps. Why Sam selected Boston to start his criminal career is not really quite clear, but after taking a correspondence course on how to become a detective, he goes to that city and there sees in the paper an advertisement for an ambitious young man, who desires to become a detective by tracing criminals by their photographs. The firm from Lowell, Mass., gives him a trial and send him three photographs, and after much seal on his part, two

men, who apparently represent the photographs, are successfully landed in jail. He wires the detective agency, in whose employ he is supposed to be that the two are arrested, and that he hopes to have the third by the next day. Word comes back that the three photographs were of one man, and inferring that he is not altogether sound of mind, but this disconcerting fact is soon lost in the joy of becoming a permanent member of the Boston police force, since the men actually captured prove to be well-known crooks. The exact meaning of the last scene was not altogether clear, though it established the fact that he actually had the job.

The Adventures of American Joe (Kalem, April 17).—If this picture is intended for a burlesque upon one of Stevenson's fantastic tales of piratical sea life, it might be called a success; but if, as is more probable, it is offered to photo-playgoers as a legitimate melodrama, it is open to much criticism for its numerous absurdities. Even that elastic word "adventure," used in the title does not palliate the many sins committed against congruity and historical correctness in this tale of the Californian coast. That a band of presumably crafty pirates should send to an inland ranch a man of whom they knew nothing and whose identity they had never before put to the test appeals to the average spectator as foolishly. The incident of the rescue of the ranch owner's daughter is both vague and unconvincing, while the furious and superhuman manner in which the same sailor tosses around two herculean breasting riders to cutlasses, daring how he could ever have been so overpowered previous to that by the sea. The dress of the pirates would indicate that the time of the play is an hundred ago, yet in face of this they are boat and prefer breeching modern life and musk-loading blunderbusses. In brief, an American sailor shipwrecked on the coast of California is picked up by a pirate band, who later dispatch him to a nearby ranch to learn if there are any valuables on the place. The sailor naturally does not obey orders, but instead apprises the occupants of the ranch of their danger. Incidentally, he rescues the daughter of the ranch owner from a not very apparent peril and gains the gratitude of the family. The pirates attack the ranch, but are repulsed with great losses which do not appear, however, to washen their numbers. Later they capture Joe, and are on the point of hanging him when a posse led by the ranch owner's daughter rushes on the scene and disperses the cutthroats. Alice Joyce plays the part of the daughter, and Carlyle Blackwell is the sailor in this picture, much below the Kalem plane of excellence. In fact, one wonders how such an inferior film can have been produced by the same company which is responsible for those charming pictures of Irish life and Irish scenes.

Blazy Marks (Pathe, April 17).—This scintillating farce is a most delightful disappointment, for at the outset it threatens to drop into one of those well-worn grooves of plot to which so many lazy directors have recourse. The picture bristles with surprises, and the acting is so admirable that the last ounce of fun is extracted from every situation. The picture has started a fashionable residence district. Heading of them at the club, one young member of the smart set wagers another, in a spirit of bravado, that he can enter the latter's home at night, commit a burglary, and depart undiscovered. Mr. K. E. Mark accepts the wager, and promptly forgets about it. Shortly afterwards, Mr. K. E. Mark tends a reception to some friends, among them the young man who suggested the wager. His failure to appear at the reception can be accounted for by none, until the butler tremulously announces that a burglar is climbing through a window. It is then that the host recalls the odd wager, and promptly proclaims the fact among his guests that there is no occasion for alarm, as it is only Billy in disguise who is entering the house. In the interim Billy has been sneaked away from the house by a home-leaved wagger, who is former as an intruder on his personal domain. The guests, believing the thief to be Billy, transfer, with great hilarity and affected terror, their money and jewels to the sack which he circulates. Their amusement turns to manic, however, when they discover the true identity of the burglar. The latter, himself, is, in turn, held up, so that the valuables are recovered, and the wager is lost.

The Pipe (Vitaphone, April 15; Herald Square).—He hugely enjoyed the fragrance of a good cigar but the girl to whom he was betrothed did not. So, in order to gain her consent to marriage he was forced to pledge himself to a total abstinence from the weed. While on the honeymoon he resisted temptation nobly. But when upon returning home he found among the wedding gifts a beautiful pipe, the desire to indulge in a surreptitious smoke was too strong, and he succumbed. Inadvertently he drowned on the sitting-room floor a scrap of the note of congratulation which accompanied the gift. There was nothing in the note of an improper nature unless one misinterpreted a certain sentence, and this the bride, a suspicious little miss, of course did. She engaged a private detective to fathom her husband's secret. The detective brought to light the hidden pipe, and also the fact that the bride was highly averse to hubby's smoking. Then this subtle solver of mysteries convinced the young wife of her folly in canceling this pleasure in her husband's life and incidentally placed these tender tyros in the marriage game. Clara Kimball Young is delightful in the character of the bride. Perhaps her righteous disgust deteriorates into cattiness as a trifle too often, but barring this flaw in the portrayal her acting is excellent. James Young plays the dutiful and devoted groom, while the character of the sleuth is one that affords Marshall P. Wilder tremendous opportunity to display his facility for facial expression.

Training Fighting Cocks in Cuba (Pathe, April 17).—This picture will appeal largely to the sporting class. All the important phases of the training of game cocks are presented, accompanied by adequate descriptions. The cock is shown where the cocks back in the sun, tied to stakes, however, to prevent them from premature fighting. Other views are of cutting the combs and trimming the back and wing features; the daily sponge bath which every bird receives; the daily weighing and the determining of the necessary diet to keep them in trim, and some views of present winners and future champions.

The Clue (Edmanar, April 15; Gane's Manhattan).—That kindness begets kindness is an adage both universally conceded and true. Add to this somewhat banal theme, however, an eccentric old man, a charming girl, a ludicrous mother, and a mystifying will, and the story immediately commences to vibrate with interest. The narrative which this play unfolds is refreshingly unique, palatable and engrossing, awakening one's enthusiasm at the outset and holding it tenaciously to the end. The part of the shop girl is interpreted by Miss Branncombe with sustained sincerity and feeling. Joseph Allen creates a character role both odd and fascinating in his part of the benevolent old man

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THREE young college graduates spend their vacation on a ranch, where they meet and fall in love with three cowgirls. The boys' fathers, angry at the prospect of their sons marrying, hasten to prevent any such event. The fathers are widowers and themselves succumb to the charms of the prettier-than-they-had-expected girls. Fathers and sons become rivals for the hearts of the young ladies. It is a case of self-made men against know-it-all college chaps, with results that are quite as amusing as surprising.

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CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY

The House with the Tall Peaks
The Lighthouse Keeper's Daughter
The Spanish Cavalier

NEXT—Out of the Deep—May 3

ASHLEY MILLER

Winnie's Dance
The Insurgent Senator
Dream Dances

NEXT—The Little Wooden Shoe—April 23

G. JAY WILLIAMS

Two Knights in a Bar Room
Is He Eligible?
The Dumb Woeing

NEXT—A Tenacious Solicitor—April 24

OSCAR C. APFEL

The Mine on the Yukon
Rowdy and His New Pal
The Boss of Lumber Camp No. 4

NEXT—Winter Logging in Maine—April 26

3 A WEEK NESTOR RELEASES A WEEK

Monday, April 22, 1912
LOTTERY TICKET No. 13

Victorious Photo-Drama.

Wednesday, April 24

THE LITTLE NUGGET

Golden Western Drama.

Saturday, April 27
THREE OF A KIND

Rustic Comedy Delight.

AMERICAN LUMBER MILL

Interesting Industrial.

8mm—3 WESTERNS WEEKLY

April 29th—THE IMPOSTOR

May 1st—THE EVERLASTING JUDY

May 4th—HER CORNER ON HEARTS

DAVID HORSLEY

BAYONNE, N. J.

with the memory for kindly acts. Karl Linden, a snow-haired old gentleman, whose garments do not testify to his wealth, is rendered a trifling service by Kathleen Nesbit, a generous hearted department store girl. In return for this she makes her sole bequest to his property, the legal document consisting of a scrawled statement upon a linen cuff. When it transpires that the legacy comprises only an ancient cedar chest and a gold watch, Kathleen is plunged from hysterical joy into grief, aggravated by the realization that she will be unable to remove her invalid mother to a better climate, as she had planned to do with the money bequeathed to her. Sorrow turns to joy, however, when by means of a statement in cipher, deposited in the chest by Linden, she discovers the exact location of the old man's wealth.

The Lovers' Signal (Lubin, April 17).—The power of the subconscious mind appears to be the theme around which this rather ordinary romantic drama of the Southern groves and glades is constructed. The story is not only depressing and improbable, but it contains several scenes, totally irrelevant to the progress of the narrative. The most glaring of these is the introduction of the burglar, Mary and Jack are lovers, but Mary's father is stubbornly opposed to this youthful suitor for his daughter's hand. In order to circumvent papa, they arrange upon a signal which given by either will summon the other to a clandestine meeting in the garden. The signal is merely a piercing whistle, introduced with two fingers inserted between the lips. Mary has several girl friends whose respective senses of humor are pitifully distorted. They mail a false, anonymous letter to Mary, the import of which is that Jack is a married man with a wife and a child in the Far West. The shock of this intelligence unbalances Mary's mind, and, despite the prompt efforts of a physician and the fervent prayers of her two conscience-stricken friends, she fails to give evidence of returning reason. An idea occurs to Jack, however, and, going to the garden, he gives the signal from the accustomed spot. It has instant response in some mysterious region of Mary's subconscious mind, and a moment later the lovers are entwined in each others' arms. Frances Moyer as the daughter is excellent. Her acting is consistent, pleasing and never strained. This last cannot be stated, however, of George Bechtel, who plays the role of the choleric old father. His antics are far too abundant, while the reasons which he adduces for his objection to Jack are not logical.

The Rivals (Essanay, April 19).—The psychology of jealousy would be a fitting title for this delicately executed drama of girlish love and girlish passion, so powerful is its revelation of this universal emotion. Mary is an adopted child, but her foster-parents have withheld the fact from her. Now in the flower of her girlhood she has won the affection of a young man of sterling character. Their love is of the exalted type, sweet and clean, and as yet nothing has arisen to mar the smoothness of its course. At the Easter holidays Mary brings Eva, her cousin, home with her from boarding-school, and on the day of her arrival Eva meets Frank, Mary's sweetheart. Instantaneously there is kindled within her a flame of love for him, which she makes no attempt to smother. By night it has developed into a fever that pervades every vein and upon the following day she is determined to hazard anything to win a caress from the object of her gross infatuation. A weapon is placed in her hands, when in rummaging through an old trunk in the attic in quest of a costume to wear at a fancy ball, her fingers close upon the legal document of Mary's adoption. Amusement turns to cruel pleasure when she realizes how pregnant with possibilities the document is. Her chance comes that evening when Frank calls to escort the girls to the ball. Instantly she taunts him with the secret of Mary's birth, and concludes with a virulent arraignment of the girl whose hospitality she is at that moment accepting. The redoubt comes soon, however, and Eva bursts into penitent tears, while Frank proves the depth of his love by clasping Mary to him.

Bessie's Dream (Selig, April 19).—Bessie has a very unique and interesting dream which makes an equally novel and entertaining comedy picture. She quarrels with her lover, who evidently does not care to go fishing. At the river she goes to sleep and dreams that she goes with him out into the ocean, and there receives such a big bite that she is yanked over into the sea. She refuses to let go and is towed over the ocean at a surprisingly rapid rate, until she lands on a cannibal island. Here the natives tow in her mammoth captive, and she promises to be the cannibal queen if the black men will promise not to cook her. At this point she wakes up at the presence of her lover, who has come to tell her that he wishes he had gone fishing with her after all.

A Trip to Tahiti in the South Pacific (Selig, April 19).—This film is an interesting little travelogue of the island, showing in an entertaining manner some of the customs and industries. It is to be seen among them may be found the gathering of coral for building purposes, the gathering and drying of the vanilla bean, weaving of hats, and novel sports along the beach.

The Cattle King's Daughter (Essanay, April 20).—There is a deal of life and humanity expressed in the delivery of this typical Western tale, and for this very trait manifest in the acting it is no place drifts into the common place. It is also told with this company's insight into dramatic values. Arthur Mackley is the cattle king and Mr. Anderson plays the role of the leader of the bad men with his customary strength while the actress playing the girl shows many capabilities and promises of good work in the future. The daughter returns evidently from school and is welcomed home by her father with the joy of a lonely heart, and proceeds to court a suitor in order. Her arrival is witnessed by two members of an outlaw gang, and they plan to kidnap her by sending the father to the further end of his ranch by informing him through an anonymous note that sheepmen are cutting the wires of his fences. She is taken blindfolded to their quarters, where their chief is suffering from a wound. During their absence she cares for him and awakens a new feeling within him, and in gratitude he takes her back to her father and people.

The Linkswoman Traveler (Kellens, April 17).—This picture makes a rather picturesque film because of the backgrounds and the artistic value of the scene management, while the acting also thoroughly suggests the idea of the little drama with a polished almost poetical interpretation, which corresponds with the story itself. It is, however, a picture of exceptionally new conception, and exists more for the art with which it is done. On the fisherman's departure for Newfoundland, the girl gives him a scapular to keep him from harm. Poverty comes upon them during his absence, and a stranger appears with gold, which he leaves upon the table upon retiring. The seed father is

tempted to steal, but is restrained by the daughter, and in the morning the wealth is restored to the stranger who is found to be the lover in disguise. Of course, the direct purpose of his returning in this manner is only suggested, and might have several interpretations according to the idea of the spectator.

Queen Elizabeth's Ring (Cines, April 20).—In general conception, costuming, staging and setting this is an artistic almost poetical tragedy of the Elizabethan period, but the acting is not always convincing because of the stilted, declamatory expression resorted to, meant no doubt to represent the heroic, but more resembling a traveling opera company. And indeed amid all their posing and strutting, one would not have been at all surprised to hear them burst into song. The ring is a token given a certain noble by the queen, who informs her favorite to send it to her any time he finds himself in trouble. The lord rejects the love of a certain countess, a lady in waiting to the queen, and becomes enamored of a country maid. The countess threatens to expose him to the queen, and, fearing the wrath of the queen, the noble joins a conspiracy against her. He is confined in the Tower of London, and sentenced to die. He then remembers the ring and sends it to the queen. If it falls into the hands of the countess, who does not deliver it to the queen until too late.

The Art of Printing in the Government Printing Office at Washington, D. C. (Pathe, April 20).—As an industrial film and subject this proves an exceptionally entertaining one, and by means of the careful and graphic titles and well chosen views of the different apparatus involved makes a picture of much value and worth in the way of instruction and record. The process by which the Congressional Record is made is shown from the very beginning to its entire completion. The type is seen to be set by the linotype machine, and a wax impression called the matrix made from the set thus formed. This wax impression is then immersed in plumage and dipped immediately into an electric bath, thus forming a copper sheet, which is released from the wax by hot water. This embossed sheet then passes through the process of correction, is carried by rollers for the cylinder press, and after being beveled and trimmed is locked in the cylinders, through which the paper for printing passes. The feeding of the press and the delivery of the copy is then shown, the binding of the various sections, the making and printing of the cover, and the interesting process by which the marble lining is made. The machine from putting book and cover together is then seen in operation, and the manner of compressing and drying the books before ready for distribution. At the end a portrait of John D. Ryan, the first public printer appointed by President Lincoln, appears upon the screen.

Bathing Cavalry Horses (G. G. P. C., April 20).—This will be found an interesting picture in showing the means adopted by the French to keep their army horses in a state of cleanliness, and it gives a lively entertainment. **The Trail of Gold** (Kellens, April 19).—Perhaps if the gold had been sawdust its use to track the villain in this film might have been more convincing. Yet in that case it is suspected a greater amount would need to be used to carry the trail as far as it was, and in this case it is most surprising to find when he arrived at his cabin, especially after remembering the size of the hole in the bag. His name was Tony, and he was the rejected suitor of the girl, who loved in his stead the young physician who attended her invalid grandfather, who would better have been her father. When the grandfather learned that he was soon to die he showed the girl his gold hidden in the fireplace, with Tony looking in at the window in the way that villains have. In the night he entered and stole it, and the warm commendation for even coming to produce the gold. The latter seemed to concern her vastly more than the death of her relative, for instead of summoning the physician as one would naturally suppose she would, she immediately went to the sheriff to catch the thief. The physician's handkerchief was found which he had left behind on a visit, and he was arrested. The girl then discovered the trail of gold in the spot where Tony had tumbled and burst the bag. Possessed of exceptionally keen eyesight, she followed the trail to his cabin, discovered his guilt, summoned the sheriff, and relieved her love from his plight. Unfortunately it is a picture that needs to be acted, as it contains outside its situation a number of human situations, and it is to be regretted that the players do not quite live up to the demands. The girl in particular is possessed of more nerve force than power in expressing human emotion.

How Patricia's Eyes Were Opened (Edison, April 20).—The entire humor of this farce is afforded by a peculiar imaginary optical device which, if attached to the telephone, will enable one to view proceedings at the other end of the line. Pat, a wealthy politician, is introduced to a charming woman at a reception and promptly falls in love with her. He has one formidable rival, however, in the person of a gentlemanly card sharper, who occasions him considerable anxiety. Consequently, when an agent approaches him with a redoubtable offer to sell him a method of keeping in touch with his sweetheart's home, and also the action of his adversary in the lists of love. Purchasing one he connects it with his telephone and then calls up the lady of his heart. He is nearly startled into insensibility upon perceiving her remove her hair from her head, extract a set of teeth from her mouth and expose a neck more withered than a mummy's. Disillusioned, he coddles his brain for a plan by which he can gracefully yield the field to his opponent. Like a plan on the back an idea comes to him. He will cut cards with him to determine who draws the prize, and as the other is a card sharper, there is no vestige of doubt as to who will win. Pat's conclusions prove correct, for the sharper cuts the winning card. Then such congratulations himself, Edward O'Connor, the player, the part of Pat, who is a wonderful humor of farin contortions. Alice Washburn, for whom her role seems to have been created, is as inimitably funny as ever.

Dream Dances (Edison, April 20).—A vision of a child's form rippling away, whirling amid a mass of tenuous, transparent veil, now describing with her round, nimble arms weird arabesques in the air, tripping here and there with tireless grace, an entrancing little nymph, whose face and hair are as lovely as her childish figure—and one has Virginia Meyers, the five-year-old comic dancer, among the most bizarre themes which seek to interpret by means of dancing are: *The Awakening*, *Pale Sunshine*, *The Nile Childhood*, and *Sleep*. In *The Awakening* and *Childhood* she is afforded the greatest opportunity to exercise her art, and consequently these two dances are the most pleasing. *Pale Sunshine* impresses one as being somewhat vague and elusive as a subject, while

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The Nile is unquestionably too mature a theme for a dancer of little Miss Meyers's years. **The Cave Man** (Vitagraph, April 19).—The period of man's existence on this planet which this picture attempts to reveal is one conceded by all great students of anthropology and biology to be so obscure and devoid of tangible sources of knowledge that it should be regarded only in the light of an age of myth and fable. The enormity of the theme is therefore apparent, and the Vitagraph Company deserves warm commendation for even attempting to produce a drama with the plot laid in this remote age. One grave discrepancy of detail, however,

seriously detracts from the verisimilitude of the story, and that is, that with only one exception the men are totally without that coarse (thick growth of hair on their faces) that the male of this period is supposed to have had. The story itself is, of course, very primitive in its nature, involving only the most animalistic passions and emotions. Aleric and his daughter, Chloee, are traveling through some particularly rough country, and as Aleric attempts to cross a ravine, he slips and is dashed to pieces on the boulders below. The parentless girl is discovered by two brothers, Eric and Dasha, who

(Continued on page 34.)

Reviews of Sales Company Films

A Question of Evidence

(Reliance, April 17).—While the issues in this drama seem rather forced, it makes a thoroughly interesting and entertaining picture, though clarity of conception and delivery are not some of the good points to be found in it, especially in the manner in which the characters are manipulated and introduced. The acting, however, is of the high order one is wont to see in this company's work, and the backgrounds are particularly good in suggesting the life around a lumber camp. While at sport two young men quarrel, but presently catch up the difference. One goes fishing and is met by the other, who borrows his gun. This run goes off after he has journeyed some distance, and he is killed. The act is witnessed by a man, who is in more straight because of his sick wife, for whom he is unable to buy medicine. When the companion finds his pal killed by his own hand, he takes him back and is immediately accused by the others of the crime. His father is firm in the belief of his innocence, and offers a reward for the capture of the guilty man. The husband of the sick wife, seeing a way to get money, claims to be the murderer. The young man, however, has been removed from the jail and is about to be lynched over the lake. With the father and sheriff the man bent on the reward for his wife arrives just in time to prevent the catastrophe, and the man is compelled to tell the truth of what he had witnessed. The other is thus freed and a horse is made for the man. It is rather unconvincing as a whole.

Love Is Blind

(Reliance, April 20).—It was not until the artist in the picture lost the girl he thought he loved, and saw the other clothed in befitting misery, that he really knew

that it was she alone he loved, which would seem to prove that love is not blind forever, but needs to be properly schooled. It makes a simple, appealing little tale of human evolution, and is excellently played with Gertrude Robinson and Henry Walthall in the leading roles. Jane Fennelly is the patroness and Mrs. Curley the mother and landlady of the artist, who uses her daughter as a model. The little girl loves him in secret and mistakes his action, and at last, when he receives word that he is left a share of his uncle's estate and informs her that he now may marry the wealthy young woman, who is in the habit of visiting him, she realizes the truth of the matter. However, she does as he bids her in putting on a dress she had given her when he came to see her with his bride after the wedding. Then he learns that his intended lady is already married, and when the little model appears before him in her new dress he also learns whom he really loves. There is much elaboration manifested in the telling of so simple a tale, when it would seem that a straightforward method would better suit the spirit of the story. The quick action of constant changing scenes is hardly representative of the plainness of the theme.

The Animated Weekly

(Sales Company, April 17).—A very interesting variety of subjects has been compiled for this number, which begins with quite an extensive exposition of commencement day at the Carlisle Indian School, including a procession from the dormitories and a review of the battalion. Races and games are also given, with a view of the Olympic Indian team and, last of all, an Indian girl repeating "Nearer, My God to Thee" in a plain language. The King and Queen of Italy make

themselves popular with the people by arming the crowds gathered in their honor at Rome. The latest fashion in the towns of Paris appear. Scenes of the flooded districts along the Mississippi, the alligator farm at Los Angeles, the burning of the steamer "Ontario" on the beach near Montauk Point, an interesting feature showing motor women and conductors on trolley cars at Del Monte, Cal., the dynamiting of cliffs at Leicester, England, the removing of the body of General Kearny, of the Civil War, from Trinity churchyard, New York city, to Arlington Cemetery at Washington, D. C., carnivals in European cities, and the famous Jack knife bridge at Los Angeles, Cal., which rises in the air like the opening of a Jack knife for boats to pass under, are also shown.

Her Lord and Master (Powers, April 18).—An amusing little travesty is played upon this film, and seems to prove, as far as Mr. Henneke was concerned, that actual life and drama do not coincide, for he went to a motion picture show after performing his various domestic duties, at his wife's command and saw there how a husband completely subdued a dominating wife. He went home with the purpose of applying the same method, but as a result of the application he was thrust out of the house bag and baggage. The scene in the motion picture appeared as if taken in an actual theatre, and was doubly interesting, as the picture appearing on the screen was apparently projected from a film in a machine.

What's the Use? (Powers, April 18).—One can hardly call this little farce very funny, because it is so thoughtlessly constructed. The young lady has three rivals, while two are calling of an evening a third looks in at the window and hastens off to buy theatre tickets for the entire family. Thus he gets the laugh on the others, but they in their turn get the laugh on him, when he is obliged to return for the tickets left behind and the automobile goes on without him. One cannot understand why the young man did not go home when the family left. It was also a problem just how the third rival left his tickets behind, and when the others found him absent from the automobile, it seemed odd that passing strange that they did not stop to see where he was.

Los Anarquistas (Republic, April 18).—It is possible that melodramas of this nature have a place in the picture field, but the day of the so-called cheap melodrama is fortunately disappearing, and it is for this reason that such pictures can no longer take a high rank. The picture is both acted and constructed along the lines of the old-fashioned melodrama. Anarquistas becomes an anarchist, caused on by his poverty and by the leaders who convince him that the chief of the Secret Service for the Government is in love with his wife. He is commissioned to terrorize a bank concealed in a bag at the president while he is out riding. The Secret Service officer learns the plot, and in the anarchist's den removes the bomb. His wife also learns of her husband's mission, and goes after him to prevent. The husband throws the bag, however, but naturally does no harm. He is pursued, falls over a cliff, and dies, concealing the names and whereabouts of the anarchists, though the Secret Service officer already knew, making this an unnecessary incident in the picture. A few scenes are added after the picture is done, showing how the Secret Service officer married Anarquistas's wife.

A Pair of Baby's Shoes (Nastor, April 18).—The sentiment in this story is so strong that one is hardly able to see much else and consequently suffers from an overdose. There is great pains and elaboration in plot construction to tell a simple story of how a pair of baby's shoes caused a couple to come together, and the adventures which the shoes pass through have absolutely nothing to do with this proposition, and strike the average spectator as rather improbable. With our tender-hearted butler added on, one is made fully aware that it is a motion picture and not a phase of life. The young married man spends his time with his gay friends instead of with his wife, and in resentment she finds another man. Divorce proceedings are the result and the divorce is obtained. In the meantime the butler has been extremely busy as has also the action of the picture in showing the marvelous adventures of a pair of baby's shoes, first put in the ashcan, and eventually finding their way to an old clothes dealer, where they are bought to throw at a bridal couple next door. They are thrown and the butler finds them, and surprising as it may seem immediately recognizes them puts them in the valises of the divorcee man and woman now divorced, and when they find them there it makes them think of the child they had and who had died from their neglect, and thus they are brought together again.

The Distant Relative (American, April 18).—Although there is a certain freshness of treatment contained in the pursuit of the elopers at the end of this picture, the picture, as a whole, is rather a conventional one, not so much from the story itself, as its construction, which seems to fall to bring out the life and vitality of the tale, while the actors, with the exception of Mr. Kerrigan and Miss Bush, are likewise mechanical and commonplace in their methods. The picture relates the story of the sisters who are left orphans and both of whom have two lovers, but a distant relative appears, and she appoints herself their guardian. Presently she is joined by an accomplice coming as a cousin, and he attempts to win the love of the older sister, but by his presumption with the men of the ranch he wins disfavor with her and the younger foreman with whom she is in love. He then captivates the younger sister, and an elopement is successfully carried out, but they are pursued by an exciting chase, and the younger sister made aware of her folly, while the distant relative and her so-called cousin on off in the opposite direction. The picture is rather bungled, where the plot is revealed to the young foreman, as it would seem that the most natural thing for him to do at that point would be to inform immediately to the sisters, but the producer has the older sister learn of the elopement and come to him, resulting in a confused counter action, as unfortunately one is not able to hear the words they speak, and it should not be required of motion picture spectators to ravel out and read the subtitles.

Her Indian Hero (Nastor, April 17).—No doubt this film is meant as a psychological study of a certain characteristic sometimes found in women displayed in their unconscious weakness of a brute force in man, until her pattern awakens to the realization of a similar affection; but it is felt the picture would have made its point much more readily and become a little drama of much significance and strength as well, had it chosen to prove this proposition by other means than a dream, indeed, as the story is told one hardly aware that it is a dream until the girl really awakens, and as a consequence much of the action of the dream is not to strike one as ridiculous, since one is not really conscious that the girl is having only a vision. While she is visiting out West she meets an educated Indian,

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who has returned to his tribe and assumed their ways. She gives him her earl and returns home, becomes much interested in the life of the Indian. She has a vision that the Indian comes to visit her in his wild state and that there is an encounter between him and her lover, and her lover is killed, while she is taken off to the tribe where she is about to meet death at the hands of an Indian woman, when she wakes up. When the Indian really calls in a civilized attire and manner he is sent away. It is well acted. Dorothy Davenport playing the flirtatious lady with her usual charm, and George Gebhart portraying the Indian with character and distinction though in the latter scenes, where he appeared as a civilian, he was a bit too careful and decided in his expression of a gentlemanly Indian.

Baby's Adventure (Champion, April 18).—The first part of this film is an amusing little comedy, and the latter portion is more in the form of an impending tragedy. Whether such a procedure in production of dramatic units is rather questionable, yet while it leaves the impression of two dramas in one, it makes an interesting picture that is not without novelty of conception. While the nurse is flirting with the milkman the colored landlady goes off with the baby who has been inadvertently put in the clothes basket. The nurse and excited husband set out in pursuit, but as the landlady is supposed to live in Jersey they have rather a strenuous time of it. They arrive at the ferry ten late, and like incidents interrupt the journey. However, they appear before the landlady just in time to prevent the infant from being cast in the steaming boiler. Although it would seem to be a very natural course of events that the husband would telephone home to his wife of the safety of the child, and proceed to go home as quickly as possible, he meets friends instead and they lead him a merry carillon, and while talking the carriage and baby slide over the railroad. The child lands unhurt in a tree and is rescued by a man going down over the cliff with a rope. The father agrees to forgive the maid her carelessness in putting the baby in the clothes basket, if she will promise not to tell of his carelessness in permitting it to go over the cliff. It is fairly well played, simply meeting the requirements. The terror of the mother at the precipice was natural, but hardly as a man would express it.

The Love Trail (Nastor, April 20).—For a bright and witty little comedy story this is both unique and amusing in its evolution, and that it does not more convince is not so much on account of the plot action as of the lack of finish and delicate manifest in the representation of the general incident by the players. In attempting to bring out the dramatic ideas contained in the comedy, the producers are overemphasized, thus causing a stilted, unnatural effect. In the story the son, who is away at college, is told by his mother to bring home his wealthy roommate, as he may be a possible catch for his sister. The roommate finds the note and consents to go, though it would seem that the reading of the note might have caused counter feelings in his mind. The mother has in mind for her son the daughter of her old friend. When the young ladies concerned learn of this matter so carefully arranged for them they rebel and when the boys arrive they find them quite unapproachable. The son, however, carries the girl intended for him by his mother from a runaway, but it does not seem to have much softening effect and therefore as it has no effect its place in the picture is questionable. The children are brought together by a common desire to turn the tables on the old folks, and then inform their respective father and mother of separate intervals that each is desperately in love with the other. The result is a triple marriage. It would have been interesting to see the coming together of the young couple rather than the old, as the picture con-

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BOOTS AND THE MANICURE—Date not announced.

OFF TO THE MARCH GRASS—Date not announced.

THE SHELTER—Release date not announced.

cerned their experience rather than those of their parents, who were simply instruments in bringing them together.

The Vamp and the Barrel (Arbuckle, April 17).—It is not really very hard to imagine what happened after seeing the title. He stole a chicken from a house and in hiding from the farmer caught a barrel. A bar told of his occurrence therein and he was sent rolling—a rather obvious pun. He landed in the water and was drowned thereby in the police station, where he had all good night.

A Day of Hate (Ambrose, April 17).—This picture is an amusing commiseration showing everybody moving at a rapid rate interfering with each other continually and bawling each other's noses. There is a marriage at three

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Two on One Monday, April 22

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Tuesday, April 23

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"THE WOMAN HATERS"

Wednesday, April 24

Strange and peculiar specimens of mankind. They try to convert a young fellow to their way of thinking. He has an unpleasant experience with a female and thinks he hates all the gentler sex. Can you beat it?

"PINK PAJAMA GIRL"

Friday, April 26

Makes a striking picture as she finds herself shut out of her room at the hotel. She runs through the halls and right into the arms of her lover, her mother and a party returning from the theatre.

"THE VICTORIA CROSS"

Saturday, April 27

Merit counts. A young lieutenant in the Crimean War receives from the Queen of England the highest mark of distinction, winning his spurs and the girl of his choice.

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"RED INK TRAGEDY"—Split Reel

"OLD LOVE LETTERS"—Split Reel

"THE HIEROGLYPHIC"—Clear Interpretation.

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Monday, April 29

Tuesday, April 30

Wednesday, May 1

Friday, May 3

Saturday, May 4

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(Edison) Blinks and Jinks. Attorneys.	1000
(Edison) Percy's Visit. Com.	1000
(Edison) Chama. Com.	1000
(Edison) A Fish Story. Com.	1000
(Edison) Along the Mediterranean. Se.	1000
(Edison) Won by Waiting. Dr.	1000
(Edison) The Redman's Honor. Dr.	1000
(Vita.) Sheriff Jim's Last Shot. Dr.	1000
Thursday, May 2, 1912.	
(Edison) The Leading Man. Com.	1000
(Edison) The Pickle Spaniard. Com.	1000
(Edison) His Thrifty Wife. Com.	1000
(Edison) A Son's Devotion. Dr.	1000
(Edison) Widowers Three. Com.	1000
(Edison) The Cowboy Girls. W. Com.	1000
(Edison) Jack and Jingle. Dr.	1000
Friday, May 3, 1912.	
(Edison) Out of the Deep. Dr.	1000
(Edison) The Chauffeur, the Girl and the Cop. Com.	1000
(Edison) Getting the Money. Com.	1000
(Edison) The Pottery of the Nile. Ind.	500
(Edison) The Katzenjammer Kids. Com.	500
(Edison) Uncle Sam's Tribute to the Heroes of the Maine. Dr.	500
(G. O. P. C.) A Sister's Devotion. Dr.	500
(G. O. P. C.) Red Ink Tragedy. Com.	500
(Vita.) Old Love Letters. Dr.	500
Saturday, May 4, 1912.	
(Edison) The Guilty Party. Dr.	1000
(Edison) Broncho Billy and the Handits. Dr.	1000
(Edison) The Love Game. Com.	1000
(Edison) The Tin Can Rattle. Com.	1000
(Edison) The Turtle Industry in Florida. Ind.	1000
(Edison) The Salvationist. Dr.	1000
(Vita.) The Hieroglyphic. Dr.	1000

SALES COMPANY RELEASES.

Monday, April 22, 1912.

(Amer.) Driftwood. W. Dr.	1000
(Champ.) Winona. Dr.	950
(Imp.) A Millionaire for a Day. Com.	1000
(Nestor) Lottery Ticket. No. 13. Dr.	1000

Tuesday, April 23, 1912.

(Edison) Legend of Sleepy Hollow. Com. Dr.	1000
(Edison) Bang's Burglar Alarm. Com.	1000
(Edison) The Averted Kiss. Dr.	1000
(Edison) Redneck. Dr.	1000

Wednesday, April 24, 1912.

(Amb.) Reaping the Harvest. Dr.	950
(Champ.) Brothers. Dr.	950
(Nestor) The Little Nugget. W. Dr.	1000
(Edison) The Burglar's Reformation. Dr.	1000
(Edison) The Sewer. Two Reels. Dr.	1000
(Edison) Animated Weekly. No. 7. Ton.	1000

Thursday, April 25, 1912.

(Amer.) The Eastern Girl. W. Dr.	1000
(Edison) The Easter Bonnet. Com.	1000
(Imp.) The Lean Shark. Dr.	1000
(Gau.) Jimmie Pulls the Trigger. Com.	1000
(Ed.) The Fashion Review. Top.	1000

Friday, April 26, 1912.

(Lax) The Crimson Heart. Dr.	937
(Solax) Billy's Incomple. Com.	937
(Thax) When Mandy Came to Town. Dr.	937

Saturday, April 27, 1912.

(Great N.) The Dream of Death. Dr.	400
(Imp.) U. S. Artillery Maneuvers. Military.	400
(Imp.) A Piece of Ashes. Dr.	900
(Nestor) Three of a Kind. Com.	900
(Ed.) Bedelia as a Mother-in-Law. Com.	900
(Ed.) The Claim Jumper. Dr.	900

Sunday, April 28, 1912.

(Edison) Fishes of the Tropics. Edu.	1000
(Edison) Milet's Adventures. Com.	1000
(Edison) Heliochrome. Tyrant of Rome. Dr.	1000
(Edison) Dinant of the House. Se.	1000
(Ed.) The Serpent Eyes. Dr.	1000

MAJESTIC RELEASES.

April 23—The Installment Plan.	1000
April 24—Boys.	1000
April 25—The Silent Call.	1000
May 3—His Wedding Day.	1000
May 7—Redneck.	1000
May 12—Tomboy.	1000

MOTION PICTURE NOTES.

The American, the new picture house in Butte, Mont., was opened April 6. Just eighty-seven days from the start of demolishing the old buildings on the West Park site. It is claimed to be the most elaborate and complete design in existence. The entire front is of Mexican style and glass, and the interior which seats 1,200, is as beautiful as brains and money can produce. With nine theatres showing moving pictures Butte has three that seat 2,100, 1,200, and 900, respectively.

At Lowell, Mass., the Theatre Vorous offered The Seventh Son April 6-13, and the Colonial had a fine bill, including five reels of drama. The Mirax prize contest film has been shown twenty times per day at this house for three weeks.

On March 18 a new moving picture house, The Crystal, under the management of Thatcher's Music Store, of Logan, U., opened, and has had the best patronage since, as the music by orchestra is unusually good, and the best pictures are shown.

Hasbrouck Heights, N. J., is to have a picture theatre. John D. Denton is responsible for the venture. The new house will seat 250.

The Montana Amusement Company opened the new American Theatre in Butte, Mont., April 7. The building is of reinforced concrete throughout and is pronounced one of the safest of its kind in the country. It was designed by William Cutts, the general manager of the company, and it is certainly a credit to him. The lighting is one of the handsomest effects in the building, no fixtures being in sight, all the light being arranged behind stained glass windows, giving the effect of sunlight. The wide stairway that leads to the handsome balcony is another instance of space sacrificed to enhance the appearance of the lobby, which is paneled with immense mirrors. The mirror screen used in the American is one of the largest in the coun-

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Feature Film Department, N. Y. MOTION PICTURE CO., 251 W. 19th St., N. Y. City

try. Independent pictures are shown. In fact the American bears out the motto of Butte in all respects—"Best in the West, Butte." The opening bill was the Bernhard and Baljane films.

A project for a motion picture and vaudeville theatre on Jamaica Avenue and Elm Street, Richmond Hill, is being promoted by real estate men in that section of Queens. The house is to seat 1,000.

The Palace Theatre, West Chester, Pa., has been purchased by London-Fishel Amusement Company, of Philadelphia.
At Williamstown, Conn., the work of excavation for the new Scenic Theatre is being rapidly pushed, the foundations being already laid. Business at old house keeps up to capacity. At

the Bison Vincent Sweeney, the new pianist, and Leo Haggerty in songs help out the fine picture, drawing good business.

Miss Macintosh and Webber, proprietors of the Princess, of Waterloo, Ia., have bought the Crystal, and will convert it into a motion picture house.

At the Elite Theatre, Rome, Ga., in addition to illustrated songs and motion pictures, an illustrated lecture on "Florida" was given by Professor George T. Speer to good business on April 15.

The People's Theatre at Sunbury, Pa., under the management of J. N. Blanchard, still continued to draw record-breaking houses. Manager Blanchard contemplates opening his Rolling Green Park May 31, with the aviation meet.

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Reviews of Licensed Films

(Continued from page 30.)

drag her to their cave. Then there ensues incessant jealousy and struggle between them for the possession and love of Chloe. Eric wins, and Dagban in rage attacks him. Eric beats his brother into insensibility, and then rather than personal possessions together and departs for another region, not wishing to be the cause of any intestine strife in the family. Chloe, who is passionately fond of the younger brother, follows him, and not only warns him of possible villainy on the part of Dagban, but proclaims her intention of seeking happiness with him. Edith Storey portrays the character of Chloe with a heroic vigor and passion that is greatly aided by her striking physique. Ralph Ince as Eric, the gentler of the brothers, is excellent. The cave man is probably Dagban, and this character is delineated by Harry Northrup coincides in nearly all respects with one's conception of a mate of that time. The properties and costumes are typical, as nearly as can be judged.

The Anonymous Letter (C. G. P. C., April 16).—The cardinal purpose of this picture appears to have been to create a story which would afford Napierkowska, the famous Russian danseuse, the widest range of opportunity in which to exercise those arts of which she alone is the mistress. The story, as rendered by the camera, is marked by a rather vague denouement, but barring this flaw, it advances with steadiness. Napierkowska is lithe, serpentine, and sensuously charming. She can walk with a greater display of grace than some very noted dancers can exhibit in dancing. A married woman has yielded to the unforgivable sin of having a paramour. Her sister, Lucy, discovers the fact and elicits a promise from her that she will relinquish this mad pleasure, as it can lead to nothing but sorrow. The wife pledges herself to do so, and effects a midnight meeting with her lover, the purpose of which is to sever forever the bonds of illicit love between them. Lucy follows her sister to the rendezvous, and arrives just in time to avert a rupture between the wife and her husband who, apprised by an anonymous letter of the acts of his wife, had followed her to ascertain the truth of the statements just made. The woman who was responsible for the anonymous letter is not clear. The role of Lucy is played with commendable ease by Napierkowska.

The Inaugural Senator (Edison, April 16).—Some real men are bred in the rugged mountain sections of our land, and Frank Kenwick, the newly elected senator from his district, was all that the word connotes. At the very outset he found himself opposed to a bill which John Heenan, his party boss, was determined should be passed. Sustained by the power of his convictions, he rebuffed the bribes and the pledges of future reward extended to him, and started to prepare a polemic against this measure. In desperation Boss Heenan determined to sacrifice his daughter upon the altar of his personal interest, and so invited Kenwick to his home for dinner. When Heenan's daughter and Senator Kenwick were introduced it was the meeting of two great natures—she a feminine, spiritual creature; he a polished yet virile mountaineer of dominant personality. Mutual love, interest, and respect, the young senator was a frequent visitor at Heenan's home. Certain that he now had an ally in the enemy camp, the Boss placed a box letter where his daughter would discover it, the import of the letter being that if Kenwick delivered his speech, as was anticipated, the defeat of the bill was inevitable, and Heenan's career was blasted. Believing her father's happiness to be in jeopardy, the terrified girl hastened to her lover's office, arriving just in time to intercept him as he was about to take his seat in the Senate chamber. She pleaded, but he was obstinate. Then she tore the manuscript containing his address into shreds, and fainted. Kenwick hastened to the scene of action, delivered his speech from memory, and then returned to the girl in his office. The nefarious bill was, of course, not passed. The nefarious bill was, of course, not passed. The nefarious bill was, of course, not passed.

The Boss of Lumber Camp No. 4 (Edison, April 19).—Despite several minor inconsistencies of action, this romantic drama of the silent places fulfills strongly enough with heroism and sacrifice to redeem it from the array of mediocre photoplays. Two scenes are particularly illogical: the first, where Flo, disguised in a man's attire, emerges from behind the cabin and beckons to her brother's pursuers. Her whole demeanor is so palpably that of a decoy, that no discerning man would have been deceived by the subterfuge. Secondly, the astonishing and wholly impossible manner in which she outdistances these hardy lumbermen, the first view showing them close at her heels, and the second view showing them a full quarter of a mile behind her. Even if she possessed this, while her pursuers had none, does not afford a satisfactory solution of this phenomenon, because she appeared none to familiar with their use. Willis Warner, a young prodigal, is sent by his father to one of the latter's lumber camps, with the hope that the vigorous life will rid the boy of his pernicious habits. Robert Foster, boss of the camp, makes him a timekeeper, but Willis neglects his work to gamble and tattle in the camp saloons. Flo, his sister, decides to visit her brother, and shortly after her arrival at the camp she meets Robert Foster, the boss. Mutual friendship is born, to be strengthened later into love by Foster's courageous defense of Flo's wayward brother who has involved himself in a card altercation. Flo in turn excites Foster's deep admiration by the daring which she exhibits in deceiving her brother's assistant from his place of refuge. It requires only an appointment from headquarters, promoting Foster to the position of general superintendent, to convince Flo and Foster that each is the one for the other. Miriam Nesbitt (?) plays the girl, Harold Shaw the dissipated son, and George Lacey the rugged young boss in this drama of the big timber country.

REVIEW OF MAJESTIC SUBJECT.

Down and Out (Majestic, April 21).—This spontaneous and natural little comedy of actor life and its difficulties is necessities of much human wit arising from the truth or the absence of it, which may be found in the progression and conception of the little tale; also it brings with it a certain freshness and originality which is altogether delightful. The same qualities which

REVIEW CONTEST CONDITIONS

Contest No. 5 Ends April 30

THE MIRROR offers four prizes monthly for the best reviews of motion pictures of a dramatic or comedy nature, as follows: \$5 for the best; \$3 for the second best; \$2 for the third best, and a six months' subscription to THE MIRROR for the fourth best.

Dramatic and comedy subjects of all companies, Licensed and Independent, are eligible for review. Reviews must be under 250 words each, exclusive of the title of the subject, the name of the maker and the date of the release. Write on one side of letter size paper, about 8 by 11 inches. Follow the form and style of MIRROR reviews. Judgment will be rendered strictly on the basis of critical and literary merit, first consideration being given to appreciation and analysis of the picture story, the directing, the settings and the acting; second, literary skill and wit of the reviews; third, judgment displayed in the choice of subjects reviewed.

All reviews received by THE MIRROR from the first to and including the last day of each month will be included in the contest for that month. The results of each monthly contest, with the winning reviews, will be published in THE MIRROR of the week next following the closing date. The current contest ends April 30.

Reviews for competition in the contest should be addressed "Review Contest," DRAMATIC MIRROR, 145 West Forty-fifth Street.

may be found in the story itself and its general presentation may also be found in the interpretation afforded it by the players. Herbert Prior makes a delightfully suggestive character out of the old actor, and plays the role with those distinct characteristics and creative power which mark his work as an artist. Mabel Trunelle is equally delightful as the little boarding-house lady, while J. G. Brammell plays with pleasing spirit and art the role of the younger actor in spirit and the landlady at length decides they must go. Cheaper quarters are found in an attic chamber, and the young actor obtains a position as valet for an agent of a theatrical company. His friend has met with ill employment bureau. His friend has met with ill success at the other agencies because of his bad appearance, and when the young actor is sent out with a number of his employer's clothes to the tailor, he borrows for his friend one of particularly striking design. At the agency the owner of the clothes recognizes them, but refrains from vengeance, when he hears the hard luck story of both actors, and gives them both a chance in a coming production. Thus they are reinstated in their former boarding-house. The picture was produced under the direction of David Miles.

NEWS FROM THE PRODUCERS.

Hal Reid and the Reliance.

The Reliance Company, as already announced, has secured the services of Hal Reid, who will hereafter direct all of the Reliance productions. Mr. Reid, besides being a director of some note, is also a dramatic playwright of considerable fame. Among his greatest successes will be found *The Confession*, *Human Hearts*, *The Night Before Christmas*, *At Cripple Creek*, *The Street Singer*, *A Midnight Marriage*, and 111 others. Among the prominent members supporting him in his new stock company will be Gertrude Robinson, Edith Lyle, Virginia Westbrook, Susan Balfour, Lola Lieberman, Wallace Reid, Charles Herman, Sigman and Robert Tabor. The first Reid releases will be *Father Beaulaire*, under date of May 25.

Thanhouse Announcements.

The Thanhouse feature release, *Cry of the Children*, is attracting wide attention even at this early date, several days previous to the release, April 30. Three-sheets, one-sheets, booklets and other extra printing is available for it, and it is expected that it will prove a big drawing card owing to its peculiar ethical appeal.

May 3, Thanhouse releases a comedy picture which is described as a good sermon. It is called *Miss Arabella Smith*, and tells how the author of a "best seller" tried to evade the foolish who follow the famous.

H. Rider Haggard's novel, "Jesse," is announced in film form by the Thanhouse Company for release May 28.

Vitagraph First Half of May.

The Vitagraph releases for the first half of May are as follows: May 1, *Sheriff Jim's Last Shot*, a Western life portrayal, in which the sheriff gets his man but loses his life, while his wife gets the reward; May 3, *Red Ink Tragedy*, a comedy in which the detective catches the culprit literally red-handed; on the same reel, *Old Love Letters*, a sentimental retrospective by an aged couple; May 4, *The Hieroglyphics*, a drama in which a stolen will is traced in a novel way; May 6, *Dr. La Fluer's Theory*, telling how a doctor formed a thieving girl; May 7, *Thou Shalt Not Covet*, a comedy showing how a covetous woman overplayed herself; May 8, *The Serpents*, a story of primal man, being a sequel to *The Cave Man*; May 10, *When Daddy Was Wise*, in which a son gains his father's consent to marriage by disguising himself as a woman and compromising the old gentleman; May 11, *The Greatest Thing in the World*, a drama in which love is shown to be the greatest of all; May 13, *Love in the Ghetto*, a character drama of love; May 14, *The Spider's Web*, a story of get-rich-quick sharpers and their downfall; May 15, *Leap Year Proposal*, a farce in which John Bunny and Flora Finch are prominent; on the same reel, a topical picture showing the Duke of Connaught, Governor-General of Canada.

Film of Lions and Hand-colored.

The Gaumont Company is now beginning to style itself the firm of Lions and Hand-

coloreds, which short phrase most aptly describes the advantages that this French manufacturer is offering the independent programme. It will be recalled that several of their productions, including *Lions*, were hits of the new year, particularly *Christian Martyrs* and *Calino* and his *Boards*. Furthermore, the three hand-colored films this firm has produced have proven consistent sellers, these being the *Christian Martyrs*, *Heaven's Messenger* and the *Marquise's Daughter*. The Gaumont Sunday April 28, release, also hand-colored, is *Heliosabalus*, Tyrant of Rome. Again for May 16 a most remarkable one-reel production, entitled *Attacked by a Lion*, is announced. It is considered so important that an eight-sheet poster has been prepared for it. Other coming hand-coloreds are: *The Lost Ring and Upper Bavaria*, Sunday, May 12; *Zametto's Marriage*, Thursday, May 30, and the *Bells of Paradise*, Sunday, June 20. The latter production was one of the biggest successes that was ever exhibited in Europe. A large supply of attractive posters are being prepared for it.

The Crystal Film Company.

The Crystal Film Company, a comparatively new organization with Ludwig Erb as president, who was formerly associated with the old Centaur Company, announces active operations in picture production. The studio and factory, which is situated at Wendover and Park Avenues, Bronx, N. Y., was in process of construction for the past seven months. The company declares its intention to produce dramas and also educational subjects under the supervision of prominent scientists. It is also claimed that a number of stars from the legitimate stage are to be engaged in the production of special feature films. The studio will be under the direction of Joseph A. Golden, also the vice-president, and long-connected with picture producing companies.

Selig Notes.

Recently during the making of a water scene on the lake in the Selig grounds, in Los Angeles, during which several young men had to be thrown bodily into the water to lighten the comedy business of the play, the camera had to be choked off short while the director, operator and all other availables went to the rescue of an "extra" player who could not swim, and was bumping the bottom of the pool with alarming persistency. The "extra" was game and after the rescue lined up for another strenuous scene.

Thomas Pearsons, head of the developing and printing departments of the Selig Chicago plant, has purchased a new 1912 model, four-passenger, four-door, Hudson roadster, and now "Percy" is as happy as a child with a new toy.

Henry Reimers, for many years one of the best known camera men in the motion picture profession, has returned to the employ of the Selig Polyscope Company, and is now located at the Chicago studio.

Mrs. W. N. Selig has arrived in Los Angeles for a considerable stay, and is located at the Alexandria Hotel. She brought the family touring car along for use on the beautiful highways of the Golden State.

Rex Fashion Review.

The Rex Motion Picture Company is about to inaugurate a unique feature and one which should no doubt meet with much popular favor. It is a motion pictorial fashion quarterly review, which will be issued periodically each Spring, Summer, Fall and Winter. Some of the largest and best known establishments in New York have already contracted and furnished models and designs for gowns of various descriptions, millinery, hosiery, footwear and other novelties. The Spring review will be released April 25, an account of which will appear in these columns next week.

There are now fifty-nine Rex motion picture and vaudeville houses throughout the country taking their names from this motion picture manufacturer and others are under contemplation. On April 6 one was opened at Salt Lake City, built by William H. Swanson at a cost of \$150,000. Wil-

liam Wassmann, who now operates a chain of Crystal Theatres throughout the South, in such cities as Memphis, Louisville, Atlanta and Knoxville, announces his intention of building a chain of Rex theatres covering approximately the same territory.

Majestic Releases.

Among the coming Majestic releases are noted the following: April 30, *The Silent Call*, being a melodramatic story in which a girl's dangerous plight is conveyed to her sweetheart over a telephone the transmitter of which is not hung up. April 28, *Boys*, a particularly appealing human nature story, in which two boys bring about the reconciliation of parted sweethearts.

Essanay Notes.

The Essanay Company announces the following releases for the first two weeks in May: May 2, *His Thrifty Wife*. May 3, *The Chauffeur*, the girl and the cop. May 4, *Broncho Billy and the Bandits*. May 7, *Alkali Lake's Bride*. May 9, *In Quarantine*. May 10, *Out of the Night*. May 11, *The Dead Man's Claim*. It is said that the Essanay Company's great dramatic subject, *Out of the Night*, released May 10, is a splendid example of the photographic art of double printing.

The Essanay Company announces that a magnificent production of *The Conquest of Mexico*, in three reels, is now in preparation. This is pronounced one of the greatest subjects ever attempted in film. Over two hundred people will be employed in the portrayal of the production, and the consuming of a necessity, will vie in splendor the gorgeousness of the ancient Mexican Empire.

For the month of May the Essanay Company announces its famous 50 per cent. of comedy subjects alone. Nine laugh-provokers, four great Western dramas featuring G. M. Anderson, and five dramas from the Chicago studio.

1220 AT THANHOUSE BALL.

Twelve hundred persons attended the Thanhouse Employees' first annual entertainment and ball at Germania Hall, New Rochelle. Besides Mr. and Mrs. Edwin Thanhouse, other film notables in the march were George O. Nicholia, Ida Alberti, Mr. and Mrs. Lucius Henderson, Mr. and Mrs. Harry Benham, Flo La Badie, Bert Adler, Peggy Snow, James Cruise, Entertainment President Frank L. Zimmerman and wife, Vice-President Charles Van Houten and wife, Treasurer John Andren and wife. In the entertainment portion were brand new, unreleased Thanhouse pictures, one of them—which will never be released—*The Crazy Quilt*, getting a laugh from everybody. The title said it was "joined by the new girl in the joining room," and it looked that way; negative and positive came out on the screen in terrific combinations, joined upside down and topsy turvy.

LADY AUDLEY'S SECRET

The Imp Film Company announces a two-reel feature, *Lady Audley's Secret*, to be released May 1. Otis Turner has charge of the directing, which insures an elaborate and carefully managed result. This picture from the famous novel of Miss Braddon. It is expected, will be even a greater success than have been the several films of Mrs. Henry Wood's novel, "East Lynne."

101 BISON SUBJECTS.

The next 101 Bison feature subject of two reels will be *The Post Telegrapher*, to be released May 1. It is a thrilling and elaborate production of the type now made famous by this company.

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